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AN  
Analytical, Illustrative, and Constructive  
GRAMMAR

OF  
THE ENGLISH LANGUAGE

ACCOMPANIED BY SEVERAL ORIGINAL DIAGRAMS, EXHIBITING AN OCCU-  
LAR ILLUSTRATION OF SOME OF THE MOST DIFFICULT PRINCIPLES  
OF THE SCIENCE OF LANGUAGE ; ALSO, AN EXTENSIVE GLOS-  
SARY OF THE DERIVATION OF THE PRINCIPAL SCIEN-  
TIFIC TERMS USED IN THIS WORK,

IN TWO PARTS,

FOR THE USE OF EVERY ONE WHO MAY WISE TO ADOPT IT.

BY  
REV. PROF. BRANTLEY YORK.

THIRD EDITION.

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MULTUM IN PARVO.

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“ That’s vile ; should we a parent’s fault adore,  
And err because our father’s erred before ? ”

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RALEIGH :  
W. L. POMEROY, PUBLISHER.  
1862.

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TO  
Those who have been Under my Instruction  
WITHIN THE LAST TWENTY YEARS,  
SOME OF WHOM ARE FILLING  
IMPORTANT STATIONS IN THE CHURCH  
AND THE  
VARIOUS DEPARTMENTS OF INSTRUCTION,  
This Work is Most Respectfully Dedicated  
BY THE AUTHOR.



# TESTIMONIALS.

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*From Drs. Morris & Wood.*

The undersigned having been solicited by the Rev. B. York to attend the examination of the pupils of his lecturing school, held at Midway Chapel, feel no hesitation in saying, that the proficiency made by his students so far exceeded our most sanguine expectation that we are fully prepared to testify, that the progress made during the eleven days' course of lectures, particularly in English Grammar, was equal to what is generally made in a regular five months' session by the common mode of teaching. And as we are fully convinced that there is no other system of instruction in existence so well adapted to the wants of the community generally, and which affords such facilities to all classes of people for the acquirement of a scientific education: We, therefore, take great pleasure in recommending its speedy adoption in every neighborhood and village; and we, moreover, think it due to the Rev. B. York to recommend him to the patronage of all to whom he may offer his services.

*Midway, August, 1845.*

DANIEL F. MORRIS,  
ROBERT WOOD.

*From several Gentlemen who attended the Lectures at Muier's Chapel, Guilford County, N. C., November 2, 1846.*

• REV. B. YORK—

DEAR SIR: We had the pleasure of hearing your lectures on English Grammar and the other sciences, which you taught at this place; and we are prepared to render our unqualified approbation of your system of imparting scientific instruction to youth and adults. The engaging manner in which you explained the elements of Grammar, and accommodated them to the capacities of your students, is an ample illustration of the utility of your *plan of teaching*. Strict justice, therefore, constrains us to acknowledge that the rapid progress of those under your tuition has far surpassed our most sanguine hope. And though no science but Grammar was taught to any considerable extent, we are confident, that your plan of teaching by lecture and illustration on the black-board is more efficient in conveying knowledge of any of the sciences than any that has ever been developed.

We think that we cannot too strongly recommend your mode of teaching Elocution, to those who desire a correct knowledge of that important and interesting science, and those who aspire to distinction in public declamation. We believe your students who applied themselves attentively obtained a better knowledge of Grammar and Elocution, in the eleven days that you taught, than is obtained by the usual mode of teaching in twelve months.

Considering the low prices of tuition and the facilities for learning, we feel fully warranted in cheerfully recommending your plan of teaching to an intelligent public.

Your obedient servants,

W. E. EDWARDS,  
S. W. WESTBROOK,  
A. DILWORTH.

D. M. OSBORNE,  
THOMAS M. WOODBURN,



*From the Palmetto Standard, Chester, S. C., September 19, 1852.*

### GRAMMAR CLASS.

We were, by invitation, present on Wednesday last at the examination of a Grammar Class taught by the Rev. B. York, of N. C., at Armenia Church, in this District. We found that the pupils had been very thoroughly instructed, having made a greater proficiency than we supposed could possibly be made in so short a time. The course of instruction comprised but twenty lectures, and most of the students, as we learned, had given no previous attention to the study of English Grammar, yet they stood an examination which was honorable to themselves, and highly so to the zeal and competency of their instructor. We are satisfied that the pupils had acquired a more thorough knowledge of the English Grammar, in the twenty lessons, than is generally obtained in as many months on the older modes of instruction.

Before parsing a sentence, Mr. York gives his pupils an understanding of the sentence to be parsed, by illustrations on the black-board, as we learned, principally of his own devising, showing the various relations, connections and dependencies of the several parts of the sentences to each other. Though the process by which this was done is somewhat mechanical, yet it is most admirably adapted to the accomplishment of the end in view.

*From the Yorkville (S. C.) Miscellany.*

In compliance with an invitation from Rev. B. York and his class, the undersigned were present last evening at the examination on English Grammar and Elocution, and feel themselves called upon, as a Committee, to express their views in reference to the same. With regard to Mr. Y.'s system of instruction, we are not prepared to say a great deal, inasmuch as our acquaintance with it is predicated upon merely what we saw and heard last night. We cannot, however, hesitate to express our admiration of it, as one better calculated to simplify the study of Grammar and afford in a short time a knowledge of the Philosophy of the Language than any other with which we are acquainted.

Mr. York requires the student, before he enters upon the parsing of a sentence, to ascertain, by systematic analysis and synthesis, the true meaning of it, so that he may have in his mind the leading ideas of the sentence, and be enabled more easily and accurately to parse it. Of this plan we cannot but approve, inasmuch as, opposing the old mechanical procedure in parsing, and eliciting at once the attention, it cannot but improve the understanding and cultivate the memory. Mr. Y.'s plan of teaching by lecture and illustration is calculated to impart to his pupils a thorough understanding of the science of Grammar.

In regard to the proficiency of the pupils who were examined before us, we would merely say, they had received twenty lectures in about fifty hours, and the most of them at night. In that length of time they could not so praiseworthy have acquitted themselves had not this mode of instruction been superior to the old ones. Many of them, we learned, had never studied Grammar, who went through the exercises in parsing with considerable facility. Indeed, all who were examined acquitted themselves with credit, considering the short time in which they received instruction, and the irregularity of their attention to it.

We were pleased with the exercises in Elocution, although Mr. York, in consequence of the lateness of the hour, did not explain the principles upon which he teaches the science. We were, however, that his students

are drilled in the use of voice and gesture, so that they may be thoroughly developed. This practical mode of teaching Elocution is the best, and the success attending its application of the principles has fully established its value.

W. C. BEATTY, THOS. D. CORY,  
W. J. BOWEN, JOHN G. ENLOE,  
Yorkville, S. C., December 1, 1852. ELIAS J. MEYNARDIE.

*From the Yorkville (S. C.) Remedy.*

#### NEW GRAMMAR.

We are placed in possession of a small book entitled, "An Illustrative and Constructive Grammar," by the Rev. Brantley York, of York Collegiate Institute, Alexander County, N. C. It appears that Mr. Y. has had long experience in teaching Grammar, by diagrams on a black-board, giving the student a correct knowledge of Grammar in twenty lessons. This book is gotten up on the same plan, and as far as we have had time to examine it, we are altogether pleased with it, and have no doubt that it possesses all the advantages claimed for it by the author. This is a study which is too much neglected, notwithstanding its vast and paramount importance. We would recommend this work to the examination of teachers and parents generally, feeling confident that it will accomplish all its purposes.

*From the Carolina Watchman, Salisbury, N. C.*

#### PROF. YORK'S GRAMMAR.

This new and valuable work is now nearly ready for the market. It will be out in a few days.

This work is the result of some fifteen years of patient and laborious study, during most of which time the author has been teaching and lecturing on Grammar, and improving the system. The *illustrative* feature is new, happily answering the purpose of the author in greatly facilitating the learner in the acquisition of a correct knowledge of language. A few new terms have been introduced, which may at first strike the minds of those who are wedded to "old things" with little favor. But a mere thorough examination into these will serve to commend the work to their earnest attention. The *Glossary* of terms, which alone is worth the price of the volume, comprehending as it does all that are used in works of this kind, will explain what is new and shew their appropriateness, and remove many a difficulty in respect to those long in use. Those who have had an opportunity of attending the lectures of Prof. York need no assurance that this is truly a scientific work. We have had many anxious inquiries from such when the book would be ready for circulation, and we suppose no better evidence of the value of the system could at present be offered. Wherever it has been taught the results have astonished believers in other plans.

*From the Carolina Intelligencer, Shelby, N. C.*

#### PROF. YORK'S GRAMMAR.

We have been presented with a copy of Prof. York's new edition of the English Grammar. It is the best illustrative and constructive work of the kind we have seen. He has been engaged for many years teaching grammar; and wherever he has taught has given general satisfaction. This work is taking the place of all others wherever it has circulated. This work can be purchased at the store of Roberts & Fullenwider in this place.

*From the Spirit of the Age, Raleigh, N. C.*

A REVIEW BY REV. A. W. MANGUM, A. B.

MR. EDITOR: I wish to call the attention of your readers, particularly those who are Teachers or Students, to a matter which will prove beneficial to them and to the cause of Education.

I have, by invitation, recently attended Lectures on English Grammar by Rev. Prof. Brantley York, President of York Collegiate Institute, and have carefully perused the Grammar of which he is the author. The system of teaching which he has invented deserves the attention of all teachers. It enables those who diligently apply themselves to acquire a good knowledge of Grammar in *four or five weeks*, while, as every one knows, the usual methods require at least *four or five months*. A leading excellence of his method consists in the fact that he uses the black-board, thus making the eye as well as the ear a medium of instruction. This is a decided superiority over the common methods; for, as the author says in his preface, "intellectual improvement must be in proportion to the senses exercised." He has devised ingenious diagrams which, while they interest the eye, explain the science of Grammar and impress its principles deeply upon the mind. Many able scholars in both North and South Carolina have extolled his method, being convinced of its excellence by its fruits.

But it is his *Grammar* which I wish especially to recommend. Those who are acquainted with the various Grammars of our language will readily admit that all the pretended new ones, published for the last fifty years, have been little more than copies of the ideas of those before them, with a change in expression or words and arrangement. I can safely say that Prof. York's is a *new Grammar*. It contains originality, and that *originality* is unquestionably *improvement*.

All who have taught or studied English Grammar are aware that generally the memory is the chief, and often the only faculty of the mind exercised by the learner; but Prof. York's requires especially the exercise of *reason*, and thus enables the student to incorporate its rules and principles into his habits of thinking, speaking and writing. Unlike others, he carefully gives reasons for his rules and principles. He has made it a grand object to teach the language with the Grammar, thus again outstripping others.

He has given plain, pointed and comprehensive rules for punctuation.—Every one knows the difficulty of learning to punctuate correctly, and also how inefficient the rules of most authors on punctuation are. Prof. York's rules are easily understood and truly practical. A glossary of all the technical terms used is annexed to the volume; a great advantage to the student, as he seldom knows anything about Latin or Greek.

In fine, the author detects and exposes the imperfections of others; explodes time-honored errors; establishes new truths; discovers new principles; and produces positive and valuable improvements in many respects. Several distinguished teachers in high schools in North Carolina have adopted his Grammar as a text book. If it be an improvement on other similar works, surely others should be discarded and it adopted.

The author is a North Carolinian, and if his book possesses real merit, North Carolinians ought to encourage his talent and give him their patronage.

## P R E F A C E .

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As the senses are the channels through which knowledge is conveyed to the mind, or the mediums through which the external world holds intercourse with the intellective principle, it must necessarily follow that the intellectual improvement must be in proportion to the number of senses exercised. One who sees, feels, and hears an object, must, in the nature of things, have a clearer idea of it than he who sees or hears it only; hence the importance, in the acquisition of any science or art, of addressing all the senses which are capable of being addressed. Nor is this all: the senses are not only the mediums through which knowledge is communicated to the mind, but they are also the channels through which the silvery streams of pleasure flow to the heart.

Nor is the association of innocent pleasures a matter of so small importance that it should be overlooked by Educators; for our efforts at instruction must, in a great measure, be fruitless so long as the pupils feel no pleasure in study. The truth is, we may as well attempt to make two bodies occupy the same space at the same time, as to force instruction on unwilling or indifferent minds. The thirst must be incited before the refreshing draught will be relished or sought. Guided by the light of this philosophy, the Author has, for several years, endeavored by appropriate and instructive diagrams, to interest the eye by *seeing*, as well as the ear by hearing. How far he has been successful in his arduous efforts to communicate a knowledge of the constructive principles of the English Language, the hundreds of pupils to whom he has lectured during the last twelve years, will readily testify.

No apology is offered for the publication of this work, but that the Author believes it will be useful to his classes, and, perhaps, to all who think proper to study it.

The originality claimed for this work is the plan of teaching. But the Author, however, acknowledges with pleasure, that he has received valuable aid from Dr. Webster's Improved Grammar, American Syntithology, by James Brown, Greene's Analysis of the English Language, Dr. Bullions, and others.

Notwithstanding the many disadvantages under which the Author labored during the preparation of this little work, such as defective vision and the want of time, he asks not to be shielded from the ordeal of *true criticism*.

With these few prefatory remarks, this little work is respectfully submitted to an enlightened public.

THE AUTHOR.

# P R E F A C E

## TO THE REVISED EDITION.

IN consequence of the delicate health of the Author, and the want of means, the publication of this edition has been delayed since the first two editions were out. But the constantly increasing sale of those editions, and the frequent and repeated calls for the work since they were exhausted, have encouraged the author to attempt the publication of a revised and enlarged edition.

No pains have been spared to clear this work from error, and to make it not only a suitable text-book for schools and colleges, but also for private learners and family instruction.

It combines all the advantages growing out of a thorough Analytical and Synthetical process. This is believed to be important; since no sentence can be correctly parsed unless it is first understood.

A few terms have been introduced which have not as yet found their way into our Dictionaries; these are principally selected from the American Syntithology, by James Brown of Philadelphia. For their explanations, the reader is referred to the author's glossary of scientific terms. The necessity of these terms arises from the peculiar mode of analyzing and construing, used in this work.

*Monology*, for instance, is a convenient and comprehensive term, used to designate that kind of analysis which separates the sentence into clauses and phrases, which constitutes the basis of a regular and thorough construction of sentences. As to the utility and importance of drilling pupils in the constructive principles of language, there is, perhaps, no difference of opinion; but much of this utility is frequently lost for the want of an appropriate Nomenclature. For such a Nomenclature, we are chiefly indebted to Mr. James Brown, already mentioned.

The term *mono*, used by Mr. Brown to designate an element of a sentence, whether clause or phrase, is not absolutely necessary; since the term *member* will do as well; and, as it is purely English, many, perhaps, would prefer it.

The term *noeton* is used to point out any element of a sentence, *perceived by the mind only*, and not by the senses, but which is necessary in order to its correct analysis and construction. *Understood* is the term in common use, but as it is ambiguous, the former is preferable. Those, however, who prefer the latter, have our consent.



*Monodone* is the name given by J. Brown to such words as give members; hence member-giver may be substituted in its stead by those who prefer it.

*Subfirmative* is applied to such sentences as express a less degree of verbal force than affirmative ones, hence it is more comprehensive than Hypothetical or Conditional.

*Dendrology* is employed in an accommodated sense, somewhat different from its primary one; and yet, in some measure analagous to it. By the *Dendrology* of a sentence, is meant the various relations which the subordinate members bear to the leading clause, as illustrated by the framework of a tree. As all the branches of a tree are connected with, and depend upon the trunk either directly or indirectly, so all the subordinate members are connected with the leading clause, and depend upon it. The nearness or remoteness of this connection is pointed out by the rank of members. (See *Dendrology of Sentences*.)

*Sub* and *Super* are not introduced as standing technicalities, but are either joined to the word member; as, *sub-member* and *super-member*, to express their constructive relation to each other, or as substitutes; as *subs* for *sub-members* and *supers* for *super-members*.

The almost unparalleled success which has crowned the efforts of all who have adopted this mode of teaching, abundantly proves its efficiency; but, if any prefer the ordinary way of teaching, they will find a complete Grammar in the second part, with ample models and exercises, both for parsing and correcting.

No changes have been made in the common nomenclature of grammatical terms, except in such as do not admit of explanation as applied to grammar. We do not suppose, however, that the acme of excellence has been reached, or that more appropriate terms might not be employed; but, as there is scarcely any probability that the nomenclature of the grammars of other languages will change, we deem it inexpedient to make extensive innovations upon our own.

It has been our undeviating aim to make the definitions and rules of the art, harmonize with the principles of the science of language. In doing this, several unimportant distinctions and useless terms have necessarily been rejected; such, for instance, as adjective pronoun, pronominal adjective, compound relative pronoun, indefinite adjective pronoun, disjunctive conjunction, etc. The same word may be used interchangeably as an adjective, and a proneun, but no word ever participates in the properties of both at the same time; then such a thing as an adjective pronoun does not and can not exist.

As certain forms of the verb point out time indefinitely, whether present, past, or future, to such we have applied the term *indefinite tense*; but, as the time of the event indicated by such verbs, may frequently be known,

the discriminating learner may apply a tense corresponding with the time of the event.

Authors are not always sufficiently accurate in discriminating between the time of the speaker and that of the event; hence it is generally said that a verb in the imperative mode is in the present tense, because it is impossible to command either in the past or future time. This may be so; but the tense of the verb is not to be determined by the time of the speaker, but by the time of the event; and, if the event were really occurring at the time of the command, it would supersede the necessity for it; but, since the event or act must necessarily take place subsequently to the command, the time must be future; consequently the tense, strictly speaking, is also future, though it is generally called present.

As the principal authors consulted in this work have already been mentioned, we deem it unnecessary to refer to them here.

Grateful for the favorable manner with which the first editions have been received, the author hopes, in this, to present a work to the discriminating public more worthy of favor and patronage.

YORK COLLEGIATE INSTITUTE, N. C., Oct., 1862.

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# AN ANALYTICAL, ILLUSTRATIVE AND CONSTRUCTIVE GRAMMAR.

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## PART I.

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### CHAPTER I.

#### SENTENCES.

§ 1. SENTENCE, from the Latin *sententia*, is a number of words arranged in due order, forming a complete proposition, or such an arrangement of words as asserts a fact.

§ 2. Sentences, classified according to the elements of which they are composed, are of three kinds; viz., *Simple*, *Compound*, and *Complex*.

§ 3. A Sentence is simple when it contains but a single subject and predicate; as, "*God is omnipotent.*"

REMARK 1.—A *Sentence*, however, may be regarded as simple when its principal parts are modified by elements of the first kind or single words, used as constituent parts of a sentence; as, "*A very good pen writes extremely well.*"

§ 4. A Sentence is compound when it consists of two or more simple sentences, united by a coördinate connective, each member asserting an independent fact; as, "*Wheat grows in the field, and men reap it.*"

REM. 1.—A Sentence is partially compound when its subject, predicate, or object is compound; as, "*Moses and Aron stood before Pharaoh.*" "*Kingdoms rise and fall.*" "*God created the heavens and the earth.*"

§ 5. A Sentence is complex when its leading member or some word in that member, is modified by a subordinate clause; as, "*A man who is industrious, will acquire a competency.*"

REM. 1.—There is a marked difference between *compound* and *complex* sentences, and, of this difference, the learner should have a clear conception. A compound

sentence, from *con*=together, and *pono*=to place, is composed of two or more simple sentences, not to express any *modification* of the fact, asserted in the leading member; but to join on members which assert *additional facts*—which facts though they have a relation to each other in current discourse, may be expressed by independent propositions; as, “Wheat grows in the field, men reap it, mills grind it, bakers bake it, and eaters eat it.” Each member of the above sentence, expresses an *additional fact*; these members being connected by a co-ordinate connective, either expressed or understood, constitute properly a *compound sentence* which may be continued at the writer’s pleasure, or till the subject is exhausted.

REM. 2.—In a *complex* sentence, from *con*=together, and *plecto*=to weave, the members are subordinate in rank; hence they do not express new facts; but are used to modify the leading member, or some subordinate one; as, “The man *who seeks his happiness from terrestrial sources*, will quit the world *with great reluctance*.” The man will quit the world with great reluctance. What man? Certainly not any man;—but “*the man who seeks his happiness from terrestrial sources*,” then “*who seeks his happiness from terrestrial sources*,” modifies “*man*,” the subject of the leading clause, by showing what *man* he is that “will quit the world *with great reluctance*.” “*Who seeks his happiness*” modifies the subject of the leading clause,—“*from terrestrial sources*” modifies it indirectly through the medium of “*who seeks his happiness*,” hence you perceive that the members or elements of a complex sentence are not simply placed together as in a compound sentence; but are woven or twisted, as it were, together by modifying the leading members or each other.

REM. 3.—Members joined on by conjunctive adverbs, are *complex*—not being used to affirm new facts, but to modify those expressed in the principal members; and the conjunctive adverb, as an adverb, considered apart from the rest of the element, generally modifies the verb in the leading member, itself being modified by a clause; as, “We go to church *when the clock strikes ten*.” The idea the writer wishes to convey by this sentence, is the time we go to church; *when* being indefinite in time, is incompetent to point out the precise time we go to church; hence the writer subjoins “*the clock strikes ten*.” Now it is obvious that the writer does not intend to convey the idea simply that *the clock strikes* or *how often it strikes*; but he uses the phrase to make the time indicated by “*when*” more definite; then, if “*the clock strikes ten*” enables “*when*” to do what before it was incompetent to do, *i. e.*, to tell the precise time “*we go to church*,” it is obvious that “*the clock strikes ten*,” modifies “*when*,” and not that “*when*” modifies “*strikes*,” as is frequently but erroneously supposed; but the entire subordinate clause, “*when the clock strikes ten*,” as an adverbial element of the third class, modifies the verb “*go*” by pointing out the *time when* of the action. See Elements of Sentences.

REM. 4.—When a sentence is composed of *compound* and *complex* elements, it is said to be *mixed*; as, “The man and boy *who were drowned*, have, at length, been found.”

REM. 5.—As to the elements necessary to constitute a *compound* sentence, it may be observed that authors are not fully agreed. The most common solution given of the compound sentence, is that given above, in which the members or clauses are united by a co-ordinate connective; consequently of equal rank in construction; but some contend that a sentence is compound when either the subject or predicate is compound, or even the object; as, “Henry and William study their lesson;” “Kingdoms rise and fall;” “God created the heavens and the earth;” because such sentences may be resolved into two or more simple sentences, or the same idea may be expressed by making a separate affirmation concerning each element of which the compound subject is composed, or by attaching the same subject to each of the elements of the compound predicate, or by repeating the same subject and predicate before each element in the compound object; thus, “Henry studies his lesson, and William studies his lesson.” “Kingdoms rise, and kingdoms fall.” “God created the heavens, and He created the earth.” The authors referred to have come to the conclusion that they are compound.

That such sentences are partially compound, is readily admitted; but, as the admission of such a definition would interfere with some of the rules of Syntax as well as those of Punctuation, and, as some sentences having a compound subject, can not be resolved into simple members; as, *e. g.*, “Oxygen and Hydrogen form water,” we think it best to adhere to the solution already given of the compound sentence.

## EXERCISES.

*Model 1st.* "Gold is yellow." This is a sentence, because it contains such an arrangement of words, as asserts a fact. It is a *simple* sentence, because it contains but one subject and predicate. *Gold* is the subject, and *is yellow* the predicate. *Is*, taken by itself, is the *verb* or *copula*.

*Model 2d.* "The day was calm, and the scene was delightful." This is a *compound* sentence, because it contains two clauses, united by a coordinate connective, each of which asserts an independent fact.

*Model 3d.* "They who sow in tears, shall reap in joy." This is a *complex* sentence, because it contains a leading and a subordinate or modifying clause. *They shall reap in joy*, is the leading clause; and *who sow in tears* the subordinate or modifying clause. It is called the subordinate or modifying clause, because it modifies *they*, the subject of the leading clause.

## EXAMPLES FOR PRACTICE.

Water flows. The sun shines. Time slept on flowers, and lent his glasses to hope. The lady that is wise and prudent, never complains of adversity. A very good pen writes extremely well. He who studies his lesson, will improve. The law of the Lord is perfect. The sun shines by day; and the moon gives light by night. The partridge flies swiftly. Those little birds sing sweetly. In the beginning was the Word, and the Word was with God, and the Word was God. Adams and Jefferson died on the 4th of July. The sun shines upon all men who will receive his rays. The day was hot. The rain which fell on last August, caused a great freshet. The law was given by Moses; but grace and truth came by Jesus Christ. Paul wrote many epistles which he sent to the different churches. Day unto day uttereth speech, and night unto night sheweth knowledge. Bonaparte was defeated at Waterloo, and died at St. Helena. God is omnipotent. They who live in glass houses should not throw stones. Day was descending in the west when I brought his arms to Crothar. The sunbeams rest on the grave where her beauty sleeps. We had heard the news before the messenger arrived. The Greeks defeated the Turks. A green, narrow vale appeared before us.

"Your friends may die, and haste away  
To that blest world of rest;  
But Mary's part, with you, will stay,  
And ever make you blest."

## CHAPTER II.

## SENTENCES CONTINUED.

§ 1. SENTENCES, classified according to the degree of verbal force with which the affirmation is made, are of six kinds, viz: AFFIRMATIVE, SUBAFFIRMATIVE, EXCLAMATIVE, INTERROGATIVE, IMPERATIVE, and PETITIONARY.

§ 2. An *Affirmative* sentence expresses the highest degree of verbal force; as, "Job was patient."

REM. A *Negative* sentence is not intended to be distinguished from the affirmative in this classification, as the verbal force is the same in both,—the negation being affected by the modifying element *not*; as, "Some men are *not* patient."

§ 3. A *Subfirmative* sentence expresses a less degree of verbal force; as, "I may have been mistaken."

§ 4. An *Exclamative* sentence expresses together with the affirmation, some emotion of feeling; as,

"How beauteous are their feet,  
Who stand on Zion's hill!"

REM. As *Exclamative* sentences express an emotion, they should always be closed with an exclamation point.

§ 5. An *Interrogative* sentence contains a question; as, "Was Job patient?"

REM. 1.—There are two kinds of Interrogative sentences—*Direct* and *Indirect*.

REM. 2.—An interrogative sentence is *direct* when the question is asked with a verb and the answer in the responsive member will be, *Yes* or *No*; but when the responsive member is rendered plenary, *No* becomes *Not*; as, "Will you go? *No* (rendered plenary), I will not go."

REM. 3.—Direct Interrogative sentences should be closed with the upward slide of the voice: as, "Is the minister at home?"

REM. 4.—An Interrogative sentence is *indirect* when the question is asked with an interrogative pronoun or adverb; as, "Who will go? Why have you done so?"

REM. 5.—When we inquire for the *subject* in the *responsive member*, the question must be asked with the *nominative case*; as who wrote that? *John*:" but, when we inquire for the object of the responsive member, the question must be asked with the *objective case*; as, "*Whom* shall we send? Him and me."

REM. 6.—When we inquire for the *predicate* of the *responsive member*, the question must be asked with a verb; as, "Was he at home?"

REM. 7.—When we inquire for the *reason* or *cause* for what is affirmed in the *responsive member*, the question must be asked with the adverbs *why* and *wherefore*; as, "Why do you delay? Because I have not determined to go."

REM. 8.—When we inquire for the *scene* of the predicate in the *responsive member*, the question must be asked with the adverb *where*; as, "Where were you standing when the procession passed? In the door."

REM. 9.—When we inquire for the *manner* of the predicate in the *responsive member*, the question must be asked with the adverb *how*; as, "How did Cataline die? Disgracefully."

REM. 10.—When we inquire for the *quantity* of the predicate in the *responsive member*, the question must be asked with *how much*; as, "How much did he give for the horse? One hundred dollars."

REM. 11.—When we inquire for the *time* of the predicate, the question must be asked with the adverbs *how long* and *when*; as, "How long wilt thou abuse our patience, O Cataline? When will Cæsar cease from conquering?"

REM. 12.—And when we inquire for the *origin* or *source* of the predicate, the question must be asked with the adverb *whence*; as, "Whence arise wars? From ambition."

REM. 13.—It should be observed that the responsive members are generally very implematory—frequently having but one word expressed; but, in analyzing, they must be rendered plenary.

§ 6. A sentence is *Imperative* when it contains a command; as, "Know thyself."

§ 7. A sentence is *Petitionary* when it contains a petition; as, "Forgive us our debts."

REM. 1.—The characteristic difference between an Imperative and Petitionary sentence is this; a sentence is truly *Imperative* when the speaker has power to enforce obedience to his commands; but it is *Petitionary* when the speaker has no power to enforce obedience. The predicate of any *Imperative* sentence is always in the Imperative mood; but the predicate of a *Petitionary* sentence may be in the Imperative or Potential mood; as “Do attend to my instructions. May the Lord prosper your way.”

REM. 2.—*Petitionary* sentences are of two kinds—*Direct* and *Indirect*. A *Petitionary* sentence is *direct* when the subject is of the *second* person, and the verb in the *Imperative* mode; as, “Lead us not into temptation,” i. e., Lead thou, &c.

REM. 3.—The petition is *indirect* when the subject is of the *third* person, and the verb is of the *Potential* mode; as,

“O may thy powerful word  
Inspire a feeble worm!”

#### EXERCISES.

*Model 1st.* “God is omnipotent.” This sentence is *affirmative*, because it expresses the highest degree of verbal force. It is *simple*, because it contains but one subject and predicate. *God* is the *subject*; *is omnipotent*, the *predicative*, and *is*, taken by itself, is the *verb* or *copula*.

*Model 2d.* “The day may have been lost.” This sentence is *subfirmative*, because it expresses a less degree of verbal force. It is *simple*, &c., (see *Model 1st.*)

*Model 3d.* “Is the gentleman at home?” This sentence is *interrogative*, because it contains a question; *direct*, because the question is asked with a verb, and the answer may be, *Yes* or *No*.

*Model 4th.* “Boys, obey my precepts.” This sentence is *imperative*, because it contains a command, and the speaker is supposed to have power to enforce obedience.

*Model 5th.* “Deliver us from evil.” This sentence is *petitionary*, because it contains a petition. *Direct*, because the subject is addressed, and the verb is in the *imperative* mode.

*Model 6th.* “May the Lord go with thee.” This sentence is *petitionary*, because it contains a petition. *Indirect*, because the subject is of the *third* person, and the verb, in the *potential* mode.

#### EXAMPLES FOR PRACTICE.

The Lord is my shepherd. The day was calm and the scene delightful. Canst thou expect to escape the hand of vengeance? Go ye into all the world, and preach my gospel unto every creature. How swiftly time flies! The day glides sweetly o’er our heads. I may have heard it, though I do not recollect it. May wisdom guide thy steps. Take no thought for tomorrow. Why does he stay so long? When will he return? Who will undertake the enterprise? They sleep in death, and hear of wars no more. Hast thou an arm like God? How vain are all things here below! How shall we escape, if we neglect so great salvation? Render unto Caesar the things that be Caesar’s. The day may be fine. Why seek ye that which is not bread? May his grace sustain you. How happy is the pilgrim’s lot! Remember the Sabbath day. Where has he gone? The sun shines upon the floor.

Who can resolve the doubt  
That tears my anxious breast?

REM. Such questions as the following may be advantageous. Why affirmative? Why simple or compound? Why affirmative? *affirmative*? *exclamative*? *interrogative*? *imperative*? or *petitionary*? Why *direct* or *indirect*? If *direct*, what *slide* must the voice take at the close of the sentence, &c.

## CHAPTER III

## CONSTRUCTION OF THE SUBJECT AND PREDICATE.

§ 1. In affirmative and subfirmative sentences, the subject or nominative is generally construed before the predicate or verb; as, "Moses smote the rock." But this order is frequently transposed.

An Intransitive verb is frequently construed before its nominative, especially in poetic style; as, "Above it stood the seraphim."—*Isaiah* vi. "Gradual sinks the breeze."—*Thomson*.

When a sentence commences with any of the following words, viz. : *here, there, hence, thence, then, thus, yet, so, nor, neither, such, the same, herein, therein, wherein*, and some other words of similar import, the verb is construed before its nominative; as, "Here are five men;" "there grows the flower of the mountain;" "then came the scribes and Pharisees;" "hence arise wars;" "thence proceed our vicious habits;" "thus saith the Lord;" "yet required I not bread of the Governor."—*Neh.* vi., 18. "So panteth my soul after thee, O, Lord."—*Psalms* xlii. "Neither hath this man sinned nor his parents."—*John* ix. "Such were the facts;" "the same was a fact;" "herein consists the excellency of the English government."—*Blackstone's Com.*, Book I.

When a sentence is introduced by an emphatic adjective, the verb is construed before its nominative; as, "Great is Diana of the Ephesians." Also, when a sentence commences with a preposition, the nominative is generally construed after the verb; as, "On either side of the river, grew the tree of life."

§ 2. In interrogative sentences, especially when direct, the nominative is construed after the verb or between the first auxiliary and principal verb; as, "Believest thou the prophets?" "And must I be to judgment brought?"

In indirect interrogations, the objective case is frequently construed before the word which governs it; as, "Whom seest thou?"

§ 3. In imperative and petitionary sentences, the nominative is invariably construed after the verb and is generally understood; as, "My son, give me thy heart." "Give us this day our daily bread."

REM. 1.—It may be observed that what is said of the construction of the *petitionary* sentences, applies to *direct petitions*; for the subject of indirect petitionary sentences, is generally construed between the auxiliary and the verb; as, "May the Lord prosper your way."

In exclamative sentences, the subject is frequently construed after the predicate, or between its parts when it consists of more parts than one; as, "How beautiful are their feet!" "How do thy mercies close me round!"

REM. 2.—The learner may derive much aid in parsing by carefully studying the construction of the subject and predicate as exhibited in the different kinds of sentences just explained. Though, in the natural order of construction in the English language, the subject is construed before the verb or predicate, and the verb, before its object; yet so frequent are the transpositions of sentences for various purposes that but little aid can be derived in parsing from this order of construction. The sense alone must be looked to as the only competent guide.

## CHAPTER IV.

## ELEMENTS OF SENTENCES

§ 1. The component parts of a sentence are called its *elements*.

Elements, classified according to the office which they perform, may be ranked under five distinct heads, namely—*substantive, verbal, adjective, adverbial* and *connective*.

§ 2. *Substantive* elements embrace all nouns and pronouns, and all phrases and clauses used substantively.

REM. 1.—Any word or combination of words which can be made the subject of a proposition, is a *substantive* element.

*Substantive* elements occupy a prominent position in the construction of sentences. They are to the sentence what the bones are to the animal system. They are, as it were, the solid parts to which other elements attach themselves in various ways in the verbal frame-work of a sentence.

When a *substantive* element is a subject of a proposition, it may be called the *subjective* element, and, when it is the object, the *objective* element, and, when it limits another substantive by pointing out the thing possessed, it may be denominated the *possessive* element; as, "*John hurt Peter's head.*" In this sentence, *John* is the subjective element, because it is the *subject* of the affirmation; *Peter's* limits *head* by pointing out the object possessed; it is, therefore, the *possessive* element; and *head* is the *objective* element, because it limits the predicate *hurt*, by pointing out the object of its action.

REM. 2.—As the *possessive* element limits another substantive element, it is adjective in this respect; but, as it retains its substantive character in other respects, we have chosen to call it the *possessive element*.

§ 3. *Verbal* elements include all verbs and their variations.

REM. 1.—As the finite verb or the verb limited by a nominative, is, in a grammatical sense, either the predicate itself, or an essential part of it, it occupies a very important position in a sentence as an element.

REM. 2.—It is worthy of remark that as a verb in the *infinitive* mode does not limit the affirmation to any particular subject, it is of itself incapable of being the predicate of a proposition.

REM. 3.—The verb in the *infinitive* mode, while it retains some of its verbal character under all circumstances, partakes at the same time of the nature of other elements. When it is used as the subject of the verb or the object of a verb, it performs the office of a substantive element, and may be regarded as a *substantive* element; as, "*To steal* is base." "*I love to hear* an eloquent speaker." In the first example *to steal* is the subject of the proposition, and, of course, is a substantive. *To hear*, in the second example, has an objective relation, but, as it expresses action as another verb, and governs an objective case, it may be thus analyzed: *To hear* is a verbal element, and limits the verb *love* as a substantive element, by pointing out the object of its action.

REM. 4.—When the infinitive depends upon a substantive element in construction, it partakes of the nature of an adjective element; as, "*He has received a proposal to return.*" "*He saw the meteor fall.*" But, when it depends upon some verbal element or an adjective element as its complement, it partakes of the nature of an *adverbial* element; as, "*She is eager to learn.*" "*They ran to meet him.*"

REM. 5.—In analyzing the verb in the infinitive mode, it may in all cases, except when used as the subject of the verb, be regarded as the verbal element. Care should, however, be taken to point out the change of meaning produced by its modifying influence upon the elements which it limits.

§ 4. *Adjective* elements embrace all qualifying and specifying adjectives, articles, participles, and all phrases and clauses used adjectively.



REM. 1.—*Adjective* elements may be joined to substantive elements either with or without a connective; as, (1) "*Tall trees.*" (2) "*Beautiful streams.*" (3) "*The sun is bright.*" (4) "*The day was cold.*" (5) "*A man of industry.*" (6) "*A lady who is prudent.*" In the first two examples, *tall* and *beautiful* are said to be assumed of *trees* and *streams* respectively. In the third and fourth, the attributes *bright* and *cold* are affirmed of the subjects of their respective sentences.

REM. 2.—The difference between assuming and affirming an attribute, should be carefully noted, and clearly understood by the learner. In Nos. 5 and 6, the adjective elements are joined on by connectives, but their adjective character is as obvious as if no connectives had been used. "*A man of industry*" is equivalent to "*An industrious man;*" and "*A lady who is prudent,*" equivalent to "*A prudent lady.*"

§ 5. *Adverbial* elements embrace all adverbs, words, phrases and clauses used adverbially; as,

(1) "*She walks gracefully.*" (2) "*Ghosts troop home.*" (3) "*They went into the country.*" (4) "*We go to church when the clock strikes ten.*"

*Gracefully*, in the first example, limits the predicate *walks*, by pointing out the manner of its action. *Home*, in the second example, is used adverbially, and modifies the predicate by pointing out the scene of its action. In the third example, *into the country* is a phrase used adverbially, and limits the predicate by pointing out the scene of its actions. *When the clock strikes ten*, in the fourth example, is a clause used adverbially, and modifies the predicate *go* by pointing out the time when of its action.

§ 6. *Connective* elements embrace all conjunctions, prepositions, relative pronouns, conjunctive adverbs, and attributive verbs.

Connective elements are divided into two classes—*co-ordinate* and *subordinate*.

The co-ordinate unite words or clauses of equal rank or order in construction.

The subordinate unite words, phrases or clauses of inferior rank or order in construction.

REM. 1.—To the former, most of the conjunctions belong. *Relative pronouns*, *prepositions*, and conjunctions belong to the latter.

REM. 2.—Connective elements, as they are not the signs of ideas, but the relation of ideas, cannot be said philosophically to belong to the elements of a sentence.

REM. 3.—The elements of a sentence may consist of *single words*, *phrases*, or *clauses*.

When a *single word* is used as a constituent part of a sentence, it is called an element of the *first class*; a *phrase* used as an element is of the *second class*; and a *clause* used as an element is of the *third class*.

REM. 4.—A *phrase* consists of two or more words united in one element, containing no affirmation; as, "*In those days;*" a *clause* contains an *affirmation*; as, "*When he comes.*" The following sentence contains the three classes of elements: "*That noble General, who had gained so many victories, died in prison.*" *That*, *noble*, and *General* are each elements of the *first class*, because each, though a single word, is used as a constituent part of the sentence. *Who had gained so many victories*, is an adjective element of the *third class*, because it is a *clause* containing a subject and predicate; it limits the subject, *General*, by pointing out *what General* is meant. *Died* is the predicate, and is also an element of the *first class*. *In prison* is an adverbial element of the *second class*, because it is a *phrase*. It limits the predicate by pointing out the scene of its action.

REM. 5.—It should be observed that each word contained in an element of the *second* or *third class*, has a construction of its own, which construction should be pointed out in parsing, though all the words combined make but one element; this will appear obvious to the attentive student from the fact that these elements are susceptible of being reduced to an element of the *first class*, or single word, without affecting the modification in the least.

REM. 6.—It will readily be perceived that in each of such elements there is some leading word to which the others cluster, and which may be called the base of the element.

§ 7. These five elements may be divided with reference to their importance into two kinds—PRINCIPAL and SUBORDINATE.

The subject and predicate are essential to the existence of a proposition or a sentence; as, "Man is mortal." In this sentence, *Man* is the *subject*,—*is*, logically considered, is called the *copula*, and connects the subject and predicate, and *mortal* is the logical *predicate*; but *is mortal* is regarded as the grammatical predicate.

§ 8. Subject, from the Latin *Subjectus*=*placed under*, is the foundation word of a sentence or proposition, or that concerning which an affirmation is made.

The simple or grammatical subject consists of a single word; as, "*Life* is short."

The complex or logical subject consists of the grammatical subject and all the words, phrases, or clauses which modify it; as, "*The law of the Lord* is perfect."

REM. 1.—The subject may be simple, compound or complex. It is simple when it consists of a single word. Compound, when it consists of two or more words coordinately connected; as, "*Joseph and his brother* reside in New York." And it is complex, when it consists of two or more words, phrases, or clauses subordinately connected; as, "*The end of all things* is at hand."

§ 9. Predicate, from the Latin *Predico*=*to say*, is that which is affirmed or denied of the subject; as, "*Paper* is white." "*Ink* is not white."

The grammatical or simple predicate consists of the verb, or verb *to be*, and attribute; as, "*The bird* flies." "*The weather* is cold."

The complex or logical predicate consists of the grammatical predicate and all the elements which qualify it; as, "*Grass* grows in great abundance."

REM. 1.—The predicate is simple when it consists of a single word; as, "*Snow* falls," that is, snow is falling. It is compound when it consists of two or more words, united by a coordinate connective; as, "*Kingdoms* rise and fall."—and it is complex when it consists of two or more elements connected by a subordinate connective; as, "*He* lives in great affluence."

Of the subject, may be predicated action, quality and identity; as "*The horse* runs." "*The man* is good." "*John* is a student."

REM. 2.—In some cases it is said that *existence* only is predicated; as, "*Deus est*," there is a God, *i. e.*, God exists, or God is existing; but, as all verbs, philosophically speaking, express *action*, it will be sufficiently correct to say *action* is predicated, even where the verb *to be* is employed; as, "*He is, I am.*" *i. e.*, He is living, I am living, or breathing; hence we say, when one is dead, he is not, *i. e.*, he is not living or breathing.

REM. 3.—It is also said that possession is sometimes predicated of the subject; as "*The kingdom* is thine." To this we have no particular objections; though, according to Dr. Webster's view—to which we subscribe—*thine* is a substitute for thy kingdom, or thy possession; *identity*, then, is predicated even in this case.

§ 10. All the subordinate elements belong either to the subject or predicate.

An element is said to belong to the subject or predicate directly, when it modifies the subject or predicate, and indirectly, when it modifies the subject or predicate through the medium of some other element; as, "This day is *very much too cold*." Cold modifies the subject directly; but the elements *very*, *much*, and *too*, modify the subject indirectly through the medium of the element *cold*. *Very* qualifies *much*—*much* qualifies *too*, and *too*, qualifies *cold*.

REM. 1.—Such words as *very*, *much*, and *too* are generally parsed as adverbs; but, when their accumulated, modifying influence affects the *subject* or some other *substantive* element, through the medium of some other element which has, so to speak, a grammatical affinity for a substantive element, it would be more philosophical to regard them as *secondary adjectives*; but, if these and similar words send their modifying influence to the *predicate*, through the medium of some other element which has a grammatical affinity for the *predicate* or *verbal* element, they may be properly regarded as *adverbs* or *secondary adverbs*; as, "A *very* good pen writes *very well*." The first *very*, in this sentence, modifies *good*; then according to the view just given, *very* is a *secondary adjective* element; but *very good*, taken together, is a *complex adjective* element, and limits *pen*, by pointing out its *quality*. The second *very* limits *well* directly, and the predicate writes *indirectly* through the medium of *well*; hence it may be called a *secondary adverbial* element; but *very well*, taken together, is a *complex adverbial* element, and limits the predicate by pointing out the *manner* of its action.

## CHAPTER V.

### THE ANALYSIS OF SENTENCES.

§ 1. The analysis of a sentence consists in resolving it into its constituent parts or elements—in naming each element according to the office it performs—the class to which it belongs, and by pointing out the change of meaning produced by its modifying influence.

REM. 1.—Before entering upon the regular and systematic analysis of sentences, the author has found it advantageous to lead the pupil into the analysis by appropriate questions, such as the following. "The gentleman who visited me, has gone into the country." What kind of a sentence is this? *Complex*. Why? Because it contains a *subordinate* or modifying *clause*—united by a *subordinate* connective. What is the subject? *Gentleman*. Why? Because something is *said* or *affirmed* of it. What is affirmed of it? *Has gone*. What, then, is *has gone*? The *predicate*. Why? Because it is *affirmed* of the *subject*. What is predicated? *Action*. What elements limit the *subject*? *The* and *who visited me*. What kind of an element is *the*? An *adjective* element of the *first* class. Why of the *first* class? Because it is a *single word* used as an element of the sentence. What does it point out? It points out *gentleman* *definitely*. What gentleman? *The gentleman who visited me*. What kind of an element, then, is *who visited me*? It is an *adjective* element of the *third* class. Why an *adjective* element? Because it limits a *substantive* element. What does it point out? *What gentleman* is meant. Why of the *third* class? Because it is a *clause*. What is necessary to constitute a *clause*? A *subject* and *predicate*. The gentleman *has gone*—where? *Into the country*. What kind of an element, then, is *into the country*? *Adverbial*. Why? Because it modi-

fies the *predicate*. What does it point out? The *scene* of its *action*—has gone into the country. Of what class? The *second*. Why? Because it is a *phrase*. What is necessary to constitute a *phrase*? Two or more words united in one element containing *no* affirmation.

*Model 1st.* "Those beautiful birds sing very sweetly." This is a *simple* sentence, because it contains but one *subject* and *predicate*, modified by elements of the *first* class. *Those* is an adjective element of the *first* class, and limits *birds* by pointing it out in the most definite manner. *Beautiful* is an adjective element of the *first* class, and limits the subject *birds* by pointing out its quality. *Birds* is the *subject*, because something is said or affirmed of it. *Sings* is the *predicate*, because affirmed of the subject, *action* being predicated. *Very sweetly* is a *complex adverbial* element, and modifies the predicate by pointing out the *manner* of its action.

*Model 2d.* "Joseph fled with the young child into the land of Egypt." This sentence is partially complex; since the predicate is modified by a *complex* element; but, as it contains but one subject and predicate, such sentences are generally considered *simple*. *Joseph* is the *subject* of this sentence, because something is said or affirmed of it. *Fled* is the *predicate*, because affirmed of the subject, *action* being predicated. *With the young child* is an *adverbial* element of the *second* class, and modifies the *predicate*, by pointing out the *persons in company*. *Into the land* is also an *adverbial* element of the *second* class, and limits the predicate by pointing out the *scene of its action*. *Of Egypt* is an *adjective* element of the *second* class, and limits *land* by pointing out *what land* is meant.

REM. 1.—*Into the land of Egypt*, may be analyzed as a *complex adverbial* element; but, while *into the land* is strictly *adverbial*, as a modifier of the predicate *land*, considered in its relation to other elements, retains its *substantive* character, and, as such, may be modified by an *adjective* element. As the former mode of analysis renders the sense clearer, it is, in most cases, to be preferred.

*Model 3d.* "That hot climates shorten human life is reasonable to suppose." *That hot climates shorten human life*, is a substantive element of the third class, and is the subject of the proposition, and is thus parsed: *That hot climates shorten human life*, is a substantive clause, and is the subject of the verb *is*, according to rule. *Is* is the *verb* and *copula*—but *is reasonable* is the *grammatical predicate*, quality being predicated. *To suppose* is a verbal element of the *second* class, and limits *reasonable* by completing its meaning, and, in this respect, partakes of the nature of an *adverbial* element.

REM. 1.—It is worthy of remark that *to*, the sign of the infinitive, has something of the nature of a preposition, as may be seen in the following sentences. "He offered die for his friends." "He went join the army." Every one must perceive the want of connection in these sentences, and that there is a striking resemblance between them and the sentences in which the *preposition* is omitted; as, "He went church." The want of connection is as obvious in the former as in the latter, and that *to* must be supplied in each sentence in order to complete the sense. Thus, "He offered *to* die for his friends." "He went *to* join the army." "He went *to* church." Hence some grammarians have been led to call *to*, the sign of the infinitive, a *preposition*; (see Gould Brown's Grammar).

REM. 2.—The substantive clause, or substantive element of the third class, is frequently used as the *predicate nominative*; as, "My prayer to God, is, *that Israel might be saved*." *Prayer*, in this sentence, is the *grammatical subject*, and *my prayer to God* is the *logical subject*; *is* is the *copula*, and *that Israel might be saved* is the *predicate nominative*.

*Model 4th.* "Whatever is, is right." This is a *complex* sentence, &c. *Whatever* being regarded as a substitute for *whatever thing*, is the subject,

because something is said or affirmed of *it*. *Which* is an adjective element of the *third* class, and limits the subject by pointing out *what thing is meant*. *Is right* is the grammatical predicate, *quality* being predicated. The sentence rendered plenary, reads thus, "Whatever thing which is, is right."

*Model 5th.* "I looked downward where, a hundred realms appear." *Where a hundred realms appear* is the subordinate clause, used as an element of the sentence. It is an adverbial element of the third class, and limits the predicate *looked* by pointing out the *scene* of its action. But, in the following sentence, a similar clause is an adjective element. "There is a land where saints immortal reign." In this sentence, *where saints immortal reign*, limits *land*, a substantive element, by pointing out what *land* is meant.

REM. 1.—The adjective clause in such cases may be distinguished from the adverbial by its admitting a different construction. Thus, "There is a land *in which* saints immortal reign." We cannot say, "I looked *in which* a hundred realms appear."

*Model 6th.* "The sun having risen, we pursued our journey." The case absolute with words depending on it, is called by Dr. Webster, *the clause absolute* or independent. Guided by this authority, we may dispose of it as follows. *The sun having risen*, having but little grammatical connection with the rest of the sentence, is not regarded as an element of the sentence. It will be found, however, that such a phrase or clause is nearly equivalent to a subordinate clause, approaching very near to the force of an affirmation. Thus, "*After the sun had risen*, we pursued our journey." Viewed in this light, it may be analyzed as an element of the second or third class, generally limiting the predicate of the leading clause by pointing out the *time* or some other circumstance respecting the affirmation. "I being in great haste, he consented." In this sentence, *I being in great haste*, is nearly equivalent to, *As I was in great haste*, &c.

REM. 1.—As the case independent and interjections have no grammatical construction in a sentence, they are not regarded as elements.

*Model 7th.* "Paul, the great apostle of the Gentiles, suffered martyrdom at Rome." As the case in apposition limits the word which it identifies, by pointing out its character, profession, or vocation, it is an adjective element in this respect; but it retains its substantive character in respect to other elements. *Apostle* is a substantive element, used adjectively, and limits the subject *Paul* by pointing out its character; but *the great apostle of the Gentiles* may be analyzed as a *complex* adjective element of the second class, limiting *Paul*; for it is equivalent to a relative clause. Thus, "*Paul, who was the great apostle of the Gentiles*, suffered martyrdom at Rome."

*Model 8th.* "He gave me good instruction." *Me or to me* is an adverbial element, and limits the predicate by pointing out the *indirect* object of its action.

*Model 9th.* "I will go if you will accompany me." *If you will accompany me*, is a subordinate clause, or an adverbial element of the third class, and modifies the predicate *will go* by pointing out the condition of its affirmation.

REM. 1.—That this clause is *adverbial* will be readily perceived by construing the sentence as follows. "*I will go* on condition that you will accompany me." The sense is the same as that of the former construction—but, in the latter construction, the adverbial character of the clause is undeniable.

REM. 2.—Guided by the models already given, and more especially by the sense,

it is believed that the attentive student will be able to analyze any well constructed sentence.

### LOGICAL ANALYSIS.

*Model.* "All animals which feed on flesh, are carnivorous." *All animals which feed on flesh*, is the *logical subject*, because it is that part of the sentence of which the affirmation is made. *Are* is the *copula*, and connects the subject and predicate. *Carnivorous* is the logical predicate, quality being predicated.

REM. 1.—The copula is often included in the predicate; as, the Romans conquered," *i. e.*, the Romans were conquering or were victorious.

### EXAMPLES FOR PRACTICE.

They who sow in tears, shall reap in joy. Time slept on flowers, and lent his glasses to hope. My friends visit me very often at my father's office. The Canary bird sings very sweetly. A very bad pen will not write well. The lady who instructed me is an excellent scholar. I am, through the law, dead to the law. God created the heavens and the earth in six days.

The Lord into his garden comes,  
The spices yield a rich perfume,  
The lilies grow and thrive;  
Refreshing showers of grace divine,  
From Jesus, flow to every vine,  
Which make the dead revive.

Day unto day uttereth speech, and night unto night showeth knowledge. Birds fly in the air. To seek God, is wisdom. Thou who hast been a witness of the fact, canst state it. Henry Clay was an eminent orator. When I brought his arms to Crothar, day was descending in the West. Eliza will improve, if she study. Foolishness is bound up in the heart of a child. Where the robber concealed his stolen treasures, has never been ascertained. That you have wronged me doth appear in this. That the earth is a sphere, is easily proved. The day having closed, both armies returned to their camps. That no man is justified by the law in the sight of God, is evident. We stood upon the ground where the battle was fought. How we shall obtain means, is a question which has not been satisfactorily answered. My son, give me thy heart. When we are suffering pain, how slowly the hours pass away! Flowers grow in the garden, and grass, in the field. God said, "I take no pleasure in the death of the wicked."

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## CHAPTER VI.

### CONSTRUCTION OF ELEMENTS.

§ 1. Substantive elements enter into the construction of sentences in three relations, namely—subject, possessor, and object. (The construction of the subject and predicate has already been discussed.)

The possessive element is always construed before the word which it limits; as, *John's book*." "*His hat*." The objective element, in the nat-

ural order of construction, is construed after the verbal element which it limits; as, "I met *him* in the street." But this order is frequently inverted; as "*Him* that is weak in the faith, receive ye."

REM. 1.—As English nouns have no inflection to distinguish the *nominative* from the *objective*, care must be taken to prevent ambiguity in their construction. The following sentences are ambiguous. "Pyrrhus the Romans shall conquer." "A second deluge learning thus o'erran." In the first sentence it is not certain whether Pyrrhus shall conquer the Romans, or the Romans Pyrrhus. The ambiguity in such sentences may easily be prevented by construing the *objective* element after the word which it limits. Thus, "A second deluge thus o'erran *learning*."

§ 2. Adjective elements of any kind are construed with substantive elements. Specifying adjectives, including articles, are generally construed before substantive elements; as, "*The* man. *That* man." This rule, however, is not invariable; as, "Miserable comforters are you *all*."

When a specifying and a qualifying adjective are both used, the specifying adjective is generally placed first in the order of construction; as, "*Those tall* trees."

REM. 1.—When such specifying adjectives as are derived from proper names are construed with qualifying adjectives, the qualifying adjective is placed first in the order of construction; as, "Henry Clay, the *great American* orator, is numbered with the dead."

REM. 2.—When the elements *all* and *the* are construed with the same substantive element, *all* is placed first; as, "*All the* men were there."

When an adjective element of the first class is assumed of the subject, or some other substantive element, it is generally construed before it; as, "A *handsome* lady;" but when it is predicated of the subject, it is generally construed after it; as, "That lady is *handsome*." If, however, the adjective is emphatic, it is construed before the subject; as, "*Good and upright* is the Lord."

Participles, used as adjective elements, are construed after the substantive elements to which they refer; as, "I see a man *laboring*."

Adjective elements of the *second* and *third* classes are almost invariably construed after the elements which they limit; as, "The fear of *the Lord*." "The man *who is industrious*."

REM. 1.—In order to prevent ambiguity, the relative clause should be construed as near to the word which it limits as possible. When the relative is the subject of its own clause, it is placed first in the order of construction; as, "The boy *who* learns his lesson." When the relative is the object of the verb, it is also placed first, and the subject of the clause is construed between it and the verb; as, "The boy *whom* I instructed learns well." But, if the relative is governed by a preposition, it is more elegant to construe the preposition before it; as, "I saw the lady *with whom* you walked." The relative *that*, however, does not admit of such a construction; hence, we must say, "I saw the lady *that* you walked *with*."

REM. 2.—Specifying adjectives limit nouns, but do not express *quality*; as, "*That* tree." Qualifying adjectives both limit nouns and express some *quality* belonging to them; as, "That tree is *tall*." *Tall* not only expresses the quality of *tree*, but it also so limits it that the tree can not belong to any class of trees that are low. (See Adjectives.)

§ 3. Adverbial elements are construed with verbal elements either directly or indirectly. Directly; as, "He labors *faithfully*." Indirectly; as, "He labors *very faithfully*." *Very*

modifies the predicate *labors* indirectly through the medium of the element *faithfully*.

No precise rules can be given for the construction of adverbial elements of the first kind. The best rule that can be given is, to so construe them as will best promote the euphony and perspicuity of the sentence.

Adverbial elements of the second and third kinds are generally construed after the predicate, or between its parts, when it consists of two words; as, "Man's happiness or misery is, *in a great measure*, placed *in his own hands*." - "We had heard the news *before the messenger arrived*."

REM. 1.—This order is frequently inverted; as, "In the days of Joram, king of Israel, flourished Elisha the prophet."

#### ABRIDGEMENT OF ELEMENTS.

§ 4. The abridgement of elements consists in reducing a complex element to a simple one, or the changing of an element of the second kind to one of the first kind, and a changing of an element of the third kind, to one of the first or second kind; as, "A gentleman of *England*"—(changed) an *English* gentleman. "A lady of *America*"—an *American* lady. "A man *who is honest* will be relied upon, trusted and esteemed"—(changed to an element of the second kind) A man *of honesty* will be relied upon, etc. An *honest man*.

#### EXAMPLES FOR PRACTICE.

A horse of Arabia. A man of industry. The house of my friend—(my friend's house.) A lady who is prudent will be respected. The man who is industrious will gain a competency. He who studies will improve. He is a man of wealth. The law of the Lord is perfect. The way of transgressors is hard. He is in a measure recovered. The young ladies whom I instructed. He found the knife which was lost. The day of battle is at hand—(abridged) The battle day is near. The glory of the Lord came down. The end of all things is at hand.

REM. 1.—When the relative clause contains an adjective, it can be changed to an element of the *second* class by the use of a noun of kindred meaning and preposition, and to one of the *first* class by assuming the adjective of the element which the clause limits; as, "A lady *who is prudent*"—(changed) A lady *of prudence*. A *prudent* lady. When the relative clause contains no adjective, and the relative is a subject of its own clause, it is abridged by using the imperfect participle in its stead; as, "The boy *who studies* will learn"—(changed) The boy *studying*, will learn. But, if the relative is the object of the verb of its own clause, it is abridged by the use of the *perfect* participle; as, "The boy *whom I instructed*, improves." (abridged) The boy *instructed by me*, improves.

REM. 2.—As the power to abridge elements is of great practical importance to all who aspire to high lingual attainments, these exercises should not be passed over slightly, but closely studied till mastered. The teacher can easily supply other examples,



## CHAPTER VII.

## ANALYSIS OF SENTENCES INTO CLAUSES AND PHRASES.

§ 1. Clauses of Sentences may be divided into three kinds, viz., the leading, the co-ordinate, and the subordinate, or modifying clause.

The leading clause contains the principal subject and predicate, and in the natural order of English construction, stands first in the sentence. This order is however frequently transposed—the modifying clause occupying the first place.

The co-ordinate clause asserts an additional fact which may be expressed by an independent sentence.

The subordinate or modifying clause modifies some other element of the sentence and is generally an adverbial or adjective element.

A phrase is distinguished from a clause by its having neither subject nor predicate; consequently containing no affirmation.

REM. 1.—The term *member*, in this work, is indiscriminately applied both to clauses and phrases.

REM. 2.—Mr. James Brown calls this kind of analysis *Monology*. (See American Syntithology by Jas. Brown.)

REM. 3.—This kind of analysis is important, since it constitutes the basis of a regular and thorough construction of sentences.

§ 2. The words which give new members may be called *connectives* or *member-givers*. These member-givers or connectives may be divided into two classes, viz., coördinate and subordinate.

The co-ordinate unite members of equal rank in construction. They are *and*, *but*, *or*, *nor*, *yet*, and *though*, used in the sense of but or yet. The subordinates are such as join members or elements of subordinate rank in construction; they are too numerous to give a full list; the following are a few, viz., *as*, *because*, *if*, *lest*, *since*, *when*, *who*, *which*, *in*, *into*, *under*, *over*, *abové*, *beneath*, &c.

## MODEL.

[True cheerfulness makes a man happy] (in himself)<sup>1</sup> (and promotes the happiness)<sup>1</sup> (of all)<sup>2</sup> (who are)<sup>2</sup> (around him.)<sup>3</sup>

It will be perceived that the words contained in each member of the above sentence have an inseparable constructive relation to each other, and, in parsing, must be disposed of in their own members respectively.

## CHAPTER VIII.

## CONSTRUCTION OF SENTENCES.

REM. —Because of the striking resemblance between the Construction of the several parts of a sentence and the frame-work of a tree, Mr. James Brown denominates such construction *Dendrology*.

§ 1. In order to realise all the advantages arising from the Construction of sentences as illustrated by the frame-work of a tree, we should have respect to the *order, notation, integrity, rank, and position* of elements of the second and third kinds.

§ 2. There are two orders—Trunk and Branch.

A member of the Trunk order must contain the subject and predicate and all elements of the *first* kind which modify them or that member of the sentence which can stand alone or make sense independent of the other parts.

A member of the branch order depends upon the trunk member in construction, or upon some other branch member, with which it has an inseparable, constructive relation.

§ 3. Notation, from the Latin *notatio*, a mark, respects the actual expression of all or only a part of the words of a member.

There are two Notations—Plenary and Implenary.

A member is of the plenary notation, when all the words belonging to it are written.

A member is of the implenary notation, when some of the words which belong to it are not written.

§ 4. Integrity, from the Latin *integritas*, an unbroken state of members, respects its entireness or unbroken state. There are two Integritys—Perfect and Imperfect.

The Perfect Integrity is the entireness produced by the juxta-position of all its words; as, “[He gave an apple] (to me.)”

A member is of the Imperfect Integrity when it is broken by the intervention of some other member; as, [He gave (to me) an apple.]

§ 5. Rank of members is the frame-work grade which the subs derive from their supers. The number of Ranks may be said to be indefinite—some sentences having more and some less.

A member is of the first rank when it is construed with the trunk for its super, of the second rank when it reads with a member of the first rank, of the third, when with one of the second, and of the fourth when with one of the third, and so on.

§ 6. The position of a member respects the place which it occupies in relation to its super or supers.

The positions are juxta, disjuxta, and binal.

A member is of the *juxta* position when it is placed next to its super in the order of construction.

A member is of the *disjuxta* position when it is separated from its super. The binal position includes both the *juxta* and *disjuxta* positions.

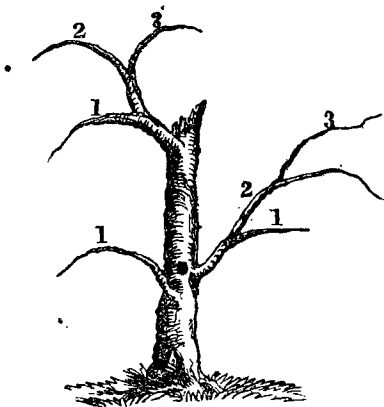
REM. 1.—“ [Wheat grows] (in the field,) (and men reap it.) ” In this sentence, *in the field* is of the *juxta* position, because placed next to its *super*. *Men reap it* has the same *super*, *wheat grows*; but it is separated from its *super*; it is, therefore, *disjuxta* position. Wheat grows and men reap.

REM. 2.—“ [Peter was the brother] (of Andrew,) (but he was not the brother) (of John) ” In this sentence, *but he was not the brother*, depends upon two members for its *supers*, in order to complete the sense. It is *disjuxta* in respect to the *trunk*, *juxta* in respect to the *branch*; then it is binal position;\* since it includes both the *juxta* and *disjuxta* positions.

§ 7 A *super* is that member which, in rank, is directly above that member which is annexed to it.

A *sub* is that member which, in rank, is directly below that member to which it is annexed.

FIG. 1.



In Construction, the verbal frame-work of a sentence is illustrated by the frame-work of a tree, (Fig. 1,) as in the following sentence:

[A certain Emperor (of China), (on his accession) (to the throne) (of his ancestors), commanded a general release] (of all those) (who had been imprisoned) (for debt.)

*A certain Emperor commanded a general release*, is a member of the trunk order, plenary notation, imperfect integrity, and of the affirmative kind, because it expresses the highest degree of verbal force. *Of China*, is a member of the branch order, plenary notation, perfect integrity, first rank, *juxta* position, and reads with the trunk for its *super*; thus, *A certain Emperor of China* commanded a general release. *On his accession* is a member of the branch order, plenary notation, perfect integrity, first rank, *disjuxta* position, and reads with the trunk for its *super*. *A certain Emperor commanded a general release on his accession*. *To the throne*, is a member of the branch order, plenary notation, perfect integrity, second rank, *juxta* position, and reads with a member of the first rank for its *super*. *On his accession to the throne*. *Of his ancestors*, is a member of the branch order, plenary notation, perfect integrity, third rank, and *juxta* position, and reads with the second rank for its *super*. *To the throne of his ancestors*. *Of all those persons*, is a member of the branch order, impleinary notation, perfect integrity, first rank, *juxta* position, and reads with the trunk for its *super*. *A certain Emperor commanded a general release of all those persons*. *Who*

\*See American Syntithology, by James Brown.

*had been imprisoned*, is a member of the branch order, plenary notation, perfect integrity, *second* rank, juxta position, and reads with a member of the first rank for its super. Of all those *who had been imprisoned*. *For debt*, is a member of the branch order, plenary notation, perfect integrity, *third* rank, and juxta position, and reads with the second rank for its super. Who had been imprisoned *for debt*.

By inspecting the Diagram, the learner will perceive that branches No. 1 depend *directly* upon the trunk or leading clause, that branches No. 2 depend directly upon No. 1, and that those of No. 3 depend directly upon No. 2, but that all depend directly or indirectly upon the trunk or leading member.

## CHAPTER IX.

### ALLIGATION OF SENTENCES

§ 1. ALLIGATION, from the Latin *Alligo*, to bind, is the art of binding together the component parts of a sentence by lines which indicate the government, relation and connection of the several parts.

Lines which indicate government are drawn over; all others are drawn under, as in the following diagram :

FIG. 2.



Line 1 shows Henry governs *went*, and reads with it—Henry went. Line 2 shows *with* connects *went* and *me*, and reads with them—went with me. Line 3 shows that *with* governs *me*, and reads with it—with me. Line 4 shows that *to* connects *went* and *ship*, and reads with them—went to ship. Line 5 shows *to* governs *ship*, and reads with it—went to ship. Line 6 shows that *the* belongs to *ship*, and reads with it—the ship.

The object of this exercise is not only to give an ocular illustration of the various grammatical connections and relations which words bear to each other in a sentence, but also to show that words which are grammatically related to each other make sense when read together.

REM. 1.—When any word has a grammatical connection with but one other word in a sentence, it may be called *unidi*, peculiar to one; as, *Henry* and *the* in the above example. But, when a word is grammatically related to more words than one, it is *plus idios*, peculiar to more than one; as *with*, *to*, &c.

REM. 2.—As pupils are generally prone to fall into a mere mechanical mode of parsing irrespective of the sense, exercises in Alligation should be continued till the habit is formed of testing every word by its grammatical relation or relations to other words in the sentence. For this purpose, such sentences should be written upon the blackboard or slate as can be written in one line. Then let the pupils

connect the words as exhibited in the above example, and read them in their respective relations, before parsing the sentence.

#### EXAMPLES FOR PRACTICE.

The hours of the day glide swiftly away. The old fox heard the hunter's horn sounding. They rode into the country. John has gone with his sister to town. The Roman women once bestowed their precious jewels to save the city. I see a man walking through the fields. The sun shines upon all men. Pharaoh pursued the children of Israel. The earth revolves on its own axis. Flowers bloom in the spring. Jesus went into Galilee. Birds fly into the air. Fishes swim in the sea.

## CHAPTER X

### SYSTEMATIC ORDER OF PARSING.

§ 1. As parsing is intended to accompany Construction and Alligation, before giving the regular models of Construction, the following examples are presented as models for parsing :

“*[The man (who instructs you,) labors faithfully.]*”

*The* is a definite article, and belongs to the noun *man*, according to Rule 14. *Man* is a common noun, masculine gender, third person, singular number, and in the nominative case to the verb *labors*, according to Rule 1. *Who* is a relative pronoun, masculine gender, third person, singular number, and agrees with *man* for its antecedent, according to Rule 12, and in the nominative case to the verb *instructs*, according to Rule 1. *Instructs* is a regular transitive verb, active voice, indicative mode, present tense, and of the third person, singular, because its nominative *who* is, according to Rule 6. *You* is a personal pronoun, second person, plural number, and in the objective case, and governed by the verb *instructs*, according to Rule 19. *Labors* is a regular, intransitive verb, indicative mode, present tense, third person, singular, because its nominative *man* is, according to Rule 6. *Faithfully* is an adverb and modifies *labors*, according to Rule 25.

“*James took what he wanted.*”

*What*, in such constructions as the above, is generally parsed as a compound relative pronoun—equivalent to *that which* or the *thing which* ; but whether resolving it into two other words and excluding *what* from the sentence is really parsing *what*, is a question for grammarians to decide. By rendering the sentence plenary, it will be clearly seen that *what* is simply a specifying adjective ; thus, *James took what thing it was which he wanted.*

“*I saw a man leading his horse over the new bridge.*”

*Leading* is an imperfect participle, derived from the verb *to lead*, and refers to the noun *man*, according to rule 18. *Over* is a preposition, and connects *leading* and *bridge*, and shows the relation between them. *New* is a qualifying adjective, in the positive degree, and belongs to *bridge*, according to Rule 15.

"*James, I desire you to study.*"

*James* is a proper noun, masculine gender, second person, singular, and in the nominative case independent, according to Rule 27. *To study* is a regular, transitive verb, active voice, infinitive mode, present tense, and is governed by *you*, according to Rule 5.

"*I being in great haste, he consented.*"

*I* is a personal pronoun, first person, singular number, and in the nominative case absolute, according to Rule 28.

## CHAPTER XI.

### DIRECTIONS FOR RENDERING SENTENCES PLENARY.

§ 1. Men, in their intercourse with each other, and more especially in the business transactions of life, are wont to utter their sentiments, both in speaking and writing, as concisely as possible; hence many words are omitted or not expressed, which must be supplied in construction and parsing in order to understand the full import of the sentence, and to enable the learner to parse correctly those words which are expressed.

The leading clause of a sentence is generally plenary or full, imperative and petitionative sentences generally excepted; the subordinate clause is also generally plenary, so far as it respects its subject and predicate; since it must have a subject and predicate of its own; but a co-ordinate clause is frequently implenary; since the same subject or predicate, used in the leading clause, may be continued in a co-ordinate clause. If a new subject or predicate is to be introduced in a co-ordinate clause, the writer or speaker is bound to express it; for such new subject or predicate can not be ascertained by any law of construction whatever. Then, if either the subject or predicate, or both, be omitted in a co-ordinate or subsequent clause, they must be supplied from the leading clause, with no alteration, except a pronoun should be used instead of a noun. In the following sentences, the *subject* is understood in the first, the *predicate* in the second, and both *predicate* and *subject* in the third. (1). "A certain man planted a vineyard, and set a hedge about it"—(rendered plenary. A certain man planted a vineyard, and he set a hedge about it. (2). "These shall go away into everlasting punishment; but the righteous into life eternal"—(rendered plenary) but the righteous *shall go* into life eternal. (3). "Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God"—(rendered plenary) but *he shall live*, etc.

If a subordinate clause is compound, it follows the same rule; as, "He, who, every morning, plans the transactions of the day, and follows out that plan, (*i. e.*, *who* follows, etc.,) carries on a thread," etc. Those members which contain nouns, used adverbially, such as *time*, *dimension*, *valuation*, *home*, etc., are generally implenary, having some preposition understood; as, "He went home," *i. e.*, *to home*. "She walks every morning,"

*i. e., on every morning.* "His hat is worth a dollar," *i. e., of a dollar, etc.* (See Peculiar Construction.)

When an indirect object of a verb is placed first in the order of construction, the member containing it is generally implenary; as, "He sent me a book," *i. e., He sent a book to me.* "My father bought me a horse," *i. e., He bought a horse for me.* As the preposition *through* implies something of the nature of a medium, through which something is transmitted, its antecedent term, though often suppressed, is generally a *verb* or *participle*, and should be supplied in construing; as, "The gift of God is eternal life through our Lord Jesus Christ"—(rendered plenary) The gift of God is eternal life *which cometh* through our Lord Jesus Christ. Again: "By grace are ye saved through faith," *i. e., Ye are saved by grace which cometh* through faith.

The limits of this work will not allow us to prosecute this subject further; it is hoped, however, that enough has been said to enable the philo-sophic student to prosecute it with success.

#### MODELS FOR CONSTRUCTION.

*Model 1st.* [Day (unto day) uttereth speech], (and night (unto night) showeth knowledge).

This sentence is compound, because it contains a co-ordinate clause, united by a co-ordinate connective. A comma is inserted at the end of the first clause, it being the place of constructive contact between the members, according to Rule 11th. (See Punctuation.)

*Day uttereth speech*, is a member of the *trunk* order, plenary notation, imperfect integrity, and of the affirmative kind, because it expresses the highest degree of verbal force. *Unto day* is a member of the branch order, plenary notation, perfect integrity, first rank, juxta position, and reads with the trunk for its super; day uttereth speech unto day. *And night showeth knowledge*, is a member of the branch order, plenary notation, imperfect integrity, first rank, juxta position, and reads with the trunk for its super; day uttereth speech, and night showeth knowledge. *Unto night* is a member of the branch order, plenary notation, perfect integrity, second rank, juxta position, and reads with a branch of the first rank for its super; And night showeth knowledge unto night. The true sense reading, Day uttereth speech unto day, and night showeth knowledge unto night.

#### EXERCISES.

[Dagon fell] (upon<sup>1</sup> his face) (before<sup>1</sup> the ark) (of<sup>2</sup> God). [There was a marriage] (in<sup>1</sup> Cana) (of<sup>2</sup> Galilee). [There the flower (of the mountain) grows], (and shakes its white head) (in<sup>1</sup> the breeze). [The beams (of the sun) rest] (on<sup>1</sup> the grave) (where<sup>2</sup> her beauty sleeps). [The man (who instructed me) (in grammar), labors faithfully]. [The President resides] (in the city) (of<sup>1</sup> Richmond.) [Flowers bloom], (in the spring,) (and fruit trees bear fruit) (in the summer). [The sun shines] (upon all men) who will receive his rays) (which he sends) (from the heavens) (which are,) (above us).

*Model 2d.* [Alexander, king (of Macedon), conquered Darius] (who was the last king) (of the Persian dynasty.)

This is a complex sentence, because, &c. (See the analysis of the above sentence). *Alexander king conquered* Darius, is a member of the trunk order, plenary notation, imperfect integrity, and of the affirmative kind, because, &c. (See Model 1st).

REM. 1.—The case in apposition must always be construed in the same member with the word which it identifies.

## EXERCISES.

[Cornelius, the Roman centurion, sent] (for Peter the apostle), (who was living) (with Simon the tanner.) (In the days) (of Joram, king) (of Israel), [flourished Elisha the prophet.] [General Washington, the distinguished leader (of the armies) (of the united colonies), was a man] (of great prudence). [Elijah the prophet lived] (in the days) (of Ahab, king) (of Israel.) [John, the student, has returned] (from college). Bonaparte, the Emperor (of the French), lost the battle] (of Waterloo). [Catherine, queen (of Russia), built an ice palace]; (but, (when summer returned), it dissolved) (into water), (and disappeared) (like the morning cloud). [Herod, king (of Judea), sought to destroy the babe] (of Bethlehem).

REM. 1.—As the infinitive mode can not give a new member, it must be construed in the same member with the word on which it depends.

*Model 3d.* (The rain having ceased), [the dark clouds rolled away], (and a calm ensued.)

*The dark clouds rolled away*, is a member of the trunk order, &c. (See Model 1st) *The rain having ceased*, is a member of the branch order, plenary notation, perfect integrity, first rank, and reads with the trunk for its super; the dark clouds rolled away, the rain having ceased. *And a calm ensued*, is a member of the branch order, &c.

REM. 1.—As the case *absolute* with the participle depending upon it, is nearly equivalent to a subordinate clause, it is regarded as a member of the branch order in construction; as, "The dark clouds rolled away *when the rain had ceased*."

REM. 2.—As the case independent and interjections are not elements of a sentence, they can have no constructive relation to other elements; hence they are called *independent* members. If the case independent is modified by an adjunct, both must be included as one member; as, "John of Richmond, come forth." *John of Richmond*, is an independent member; as it has no constructive relation to the rest of the sentence.

## EXERCISES.

(I being) (in great haste), he consented to finish the work.] (Charles), [you, (by your diligence), have made easy work] (of the task given) (, you) (by your preceptor.)



REM. 1.—A comma is used in impleinary members, in the place of the noeton word or words; as, in the member *you* in the above, it shows that the preposition *to* is understood—*to you*.

ind. 1

(Alas! [the joys (that, fortune brings),

1

Are trifling], (and decay.)

1 1 2

The war being ended), [peace was hailed] (with raptures) (of delight.)

ind.

(Young ladies), [you must study your lessons more diligently], (if you

1 1 1

wish to improve.) (Herod being dead), [Joseph returned] (with the young

1 2 2

child) (to the land) (of Judea.) (The day having been spent) (in prepara-

1

tion), [the soldiers returned] (to their camps.)

1

*Model 4th.* "[What book have you]? (, A poem)."

*What book have you*, is a member of the trunk order, plenary notation, perfect integrity, and of the interrogative kind, because it contains a question. *I have a poem*, is a member of the branch order, impleinary notation, perfect integrity, first rank, juxta position, and reads with the trunk for its super. "What book have you? *I have a poem.*"

#### EXERCISES.

1 2

[Is there no balm] (in Gilead?) [Who is this uncircumcised Philistine]

1 2

(that he should defy the armies) of (the living God?) [Shall not the judge

1 2

(of all the earth) do right?] [Who walked] (with you) (to the church)?

1 2

(Eliza.) [Why is not the health (of the daughter) (of my people recovered?)

1

[What can we do to remedy the evil?] (, Nothing.) [Where have those

1 2

young ladies gone?] (, ) (To college.) [Canst thou expect, (thou be-

ind. 1

trayer of innocence), to escape the hand] (of vengeance?)

[Will martial flames forever fire thy mind,]

1 2

(And wilt thou never be (to heaven) resigned?)

[Who can resolve the doubt]

1 2

(That tears my anxious breast?)

1 2 3

(Shall I be (with the damned) cast out,)

2 3

(Or , , , numbered) (with the blest?)

1

*Model 5th.* "[What, (, I do) thou knowest not now]; (but thou shalt know hereafter)." *Thou knowest not now what thing*, is a member of the trunk order, impleinary notation, imperfect integrity, and of the affirmative kind. *Which I do*, is a member of the branch order, impleinary notation, perfect integrity, etc.,—*Thou knowest not now what thing which I do*. *But thou shalt know hereafter*, is a member of the branch order, etc.

The true sense reading is, Thou knowest not now what thing which I do; but thou shalt know hereafter.

REM. 1.—The expression *it is* or *they are* in such constructions, would improve the euphony of the sentence: as, "Thou knowest not now what *thing it is which* I do," etc.; but, as it lends no aid in parsing, it may be omitted in construction.

REM. 2.—*What*, in such constructions, may be parsed as a specifying adjective, belonging to thing or things understood, or as a substitute for *what thing* or things, as the sense of the construction demands.

REM. 3.—Mr. Butler, an eminent grammarian, considers *what* in such constructions as the above, a *relative pronoun*, referring to thing understood for its antecedent, thus—"Thou knowest not now the *thing what* I do," etc. This, we think, is decidedly better than the common way of disposing of it by calling it a compound relative pronoun.

REM. 4.—As *whatever* and *whichever* have a similar construction to *what*, they need no separate model.

## EXERCISES.

[I know what,] ( , he said) (to me.) [The monks finished what,] ( , the Goths had begun.) [Eliza may take whichever pattern] ( , pleases her best.) [Whatever, ( , is true) (in science), is useful] (in the arts.) [I have heard what,] ( , was alleged) (on both sides) (of the question.) [Eat, what] ( , is set) (before you.) [We should carefully cultivate whatever,] ( , is lovely.) [Whatever, ( , is), is right] [Thou knowest not what,] ( , a day may bring forth.) [What, ( , I forfeit) (for myself), is a trifle]; (but that my indiscretions should reach my posterity, wounds me) (to the heart.)

REM. 1.—*That my indiscretions should reach my posterity*, is the subject of the verb *wounds*, according to rule.

Model 6th. "(Whoever will be a friend) (of the world), [ , is the enemy] (of God.)

HE *is the enemy* is a member of the trunk order, impenary notation, perfect integrity, and of the affirmative kind, etc.

REM. 1.—As the antecedent, in similar constructions, is very indefinite, consequently easily supplied, it is generally elliptical, and is generally the subject of the leading clause or trunk member. *The person* or *any person*, or simply *he*, is generally the antecedent in such constructions.

REM. 2.—*Whoso* and *whosoever* are nearly obsolete; *whoever* being used in their stead.

REM. 3.—*Whosoever*, *whoever*, etc., are generally parsed as compound relative pronouns; this, however, is unnecessary; the antecedent being supplied, they may be parsed simply as relative pronouns.

## EXERCISES.

(Whoever takes the oath) [ , is bound] (by the law.) (Whoever lives to see this republic forsake her moral and literary institutions) [ , will behold her liberties prostrated.] (Whoever habitually violates any law) (of his physical nature) [ , may expect to suffer its penalties.] (Whosoever will),

[let, him, take the water (of life), freely] (Whoever seeks the happiness (of others), [ , will generally find happiness] (for himself.) (Whoever studies the works (of nature) attentively), [ , will be convinced] (of their divine origin.)

*Model 7th.* "[Go ye] (into all the world), (and preach, my gospel) (unto every creature.)"

*Go ye* is a member of the trunk order, plenary notation, perfect integrity, and of the imperative kind, because it contains a command. The other members are construed as in models already given.

REM. 1.—As petitionary sentences direct have the same construction as the imperative, one model will be sufficient for both.

#### EXERCISES.

[Go.] (and sin, no more), (lest a worse thing, come) (unto thee.) [Give, ( , us) ( , this day) our daily bread.] [Obey, them] (that have the rule) (over you.) (Boys), (obey, my precepts), [unless you wish to injure yourselves.] [Seek, the Lord], (and live.) (Into any city) (of the Gentiles), [enter ye not.] [Escape,] (for your life.) [Remember now thy Creator] (in the days) (of thy youth), (while the evil days come not.)

[Remember, thy Creator now];

(For him), (thy powers employ);

(Make ( , him) thy fear, thy love, thy hope,

Thy confidence, and joy.)

REM. 1.—The pronoun *him*, being the material of which the nouns *fear*, *love*, *hope*, etc., are made, is governed by *of* understood. (See Peculiar Constructions.) Some grammarians, however, consider *him* in the objective, governed by *make*, and the following nouns in the objective case after *to be* understood.

REM. 2.—When conjunctions connect words only, they do not give new members.

*Model 8th.* [Let us, make man] (in our own image.)

*Let us make man*, though it has the form of a direct petition, yet no person seems to be directly addressed; hence, Dr. Webster, and several other eminent philologists, say that the verb *let*, in such constructions, is in the imperative mode without a nominative specified; hence, in such constructions, no nominative need be supplied; and the verb may be thus parsed: *Let* is an irregular transitive verb, in the imperative mode without a nominative specified;—if any, however, should prefer supplying a nominative, there are authorities to sustain him.

REM. 1.—It should be observed, however, that, though this idiom is very extensive and of great convenience, yet, in some sentences, it has an imperative force; as, "*Let no one leave of it till morning.*"

## EXERCISES.

[Let the wicked, forsake his way], (and, the unrighteous<sup>1</sup> man, , his thoughts); (and let them return<sup>1</sup> Bi. pos. (unto our God)<sup>2</sup>); (for he will abundantly<sup>2</sup> pardon.) [Let me, die the death] (of the righteous<sup>1</sup>), (and let my last end<sup>1</sup> be) (like his.) [Let him (that stole), steal no more.] [Let high-born seraphs tune the lyre.]

[Let every mortal ear attend,]

(And every heart rejoice;)

(The trumpet (of the gospel) sounds)

(With an inviting voice.)

[The death (of the righteous) let me die,]

(Like his), (my last end be);

(Then, (far beyond this changing sky,)

Let me his glory see.)

REM. 1.—An *adverb* sometimes modifies a *phrase*. In such cases the *adverb* must be included in the member which it modifies; for every word must be disposed of in its own member. *Far*, in the above example, modifies the phrase *beyond this changing sky*; hence it is included in it.

Model 9th. [How cold and feeble is my love]!

(How negligent my fear)!

(How low my hopes) (of joys) ( , , above)!

(How few affections, there)!

*How cold and feeble is my love*, is a member of the trunk order, plenary notation, perfect integrity, and of the exclamative kind, because it expresses an emotion.

## EXERCISES.

[How tedious and tasteless the hours]

(When Jesus no longer, I see)!

(Sweet prospects, sweet birds, and sweet flowers,

Have all lost their sweetness) (to me)!

[How beautiful are their feet,]

(Who stand) (on Zion's hill)!

(Who bring salvation) (on their tongues,)

(And words (of peace) reveal)!

[How fast we are travelling] (to the grave, the home) (of the dead!)

*Model 10th.* [Be ye, therefore, ready] ; (for, (in such an hour) (as , , , ) (ye think not), the Son (of man) cometh.)

*Be ye, therefore, ready*, is a member of the trunk order, plenary notation, perfect integrity, and of the imperative kind, because it contains a command.

*The Son cometh*, is a member of the branch order, plenary notation, imperfect integrity, first rank, juxta position, and reads with the trunk for its super—*Be ye, therefore, ready : for the Son cometh*.

*Of man*, is a member of the branch order, plenary notation, perfect integrity, second rank, and juxta position, and reads with the branch of the first rank—*For the Son of man cometh*.

*In such an hour*, is a member of the branch order, etc., and second rank, juxta position, and reads with the first rank for its super—*For the Son cometh in such an hour*.

*As that hour is*, is a member of the branch order, implenary notation, perfect integrity, third rank, and reads with a branch of the second rank for its super—*In such an hour as that hour is*.

*Which ye think not*, is a member of the branch order, implenary notation, perfect integrity, fourth rank, juxta position, and reads with a branch of the third rank for its super—*As that hour is which ye think not*.

REM. 1.—*As*, in constructions like the above, is generally regarded by authors as a relative pronoun. To this, however, some of our ablest critics object, contending that it is a conjunction. That the latter view is correct will appear obvious by rendering the sentence plenary, in which case *as* is obviously a conjunction; but the former view is, however, well supported. The intelligent student may choose for himself.

#### EXERCISES.

[I like such persons] (as , , ) ( , have a refined taste.) [Let, such (as , , ) ( , presume to advise others) look well] (to themselves.) [Let such (as , , ) ( , have no fault), condemn those ,] (who have.) [We are fond] (of the company) (of such persons) (as , , ) ( , have views similar) (to our own.) [Such things (as , , ) ( , I have) , give.] (unto you.) [You must take such , ] (as , , ) ( , you can get.) [Let such (as , , ) ( , are faint-hearted), return] ( , home.) [Thou shalt take able-bodied men such] (as , , ) ( , can do the work) (of the tabernacle.)

REM. 1.—There are but few words in the English language more perplexing than the word *as*. The office which it performs in a sentence, irrespective of its form, can only lead to a correct understanding of its construction. When it follows *such* in construction, it is regarded by some, as has already been noticed, as a *relative pronoun*; but, perhaps, it is more properly, a *conjunction*. It is a conjunction when it joins one member expressing equality; and it is a preposition when used in the phrase *as for*, and *in the character of*. It is frequently an adverb, as will be perceived by its modifying adjective and adverbial elements. Its principal uses will be illustrated in the following exercises.

*Model 11th.* [Be ye wise] (as serpents , , ) (and , , harmless) (as doves , , ).

*Be ye wise*, is a member of the trunk order, etc.

*As serpents are wise*, is a member of the branch order, implenary notation, perfect integrity, first rank, juxta position, and reads with the trunk for its super—*Be ye wise as serpents are wise*.

*And be ye harmless*, is a member of the branch order, implenary notation, etc.—*Be ye wise, and be ye harmless*.

*As doves are harmless*, is a member of the branch order, implenary notation, etc.—And *be ye harmless as doves are harmless*. True sense reading—*Be ye wise as serpents are wise, and be ye harmless as doves are harmless*.

*Be ye wise*—how wise? *As serpents are wise*; then *as serpents are wise*, is an adverbial element of the third class, and limits the predicate *be wise* by pointing out an equality of *quality*.

REM. 1.—As the understood adjectives *wise* and *harmless* are not needed in parsing, their actual expression in construction, is not absolutely necessary. [Eliza is as handsome] (as her sister , , ) The first *as* in this sentence, is an adverb, and modifies *handsome*. In other respects, the construction is precisely like the model.

#### EXERCISES.

[As long (as I am) (in the world), I am the light] (of the world.) (As you have opportunity), [do good] (to all men.) [James is as tall] (as his brother, , ) ; (but he is not so handsome.)

(Children of the heavenly king,)

(As we journey), [let us sing.]

REM. 1.—*As*, in the last example, is used in the sense of *while*—a sense in which it is frequently used.

[Long (as they live), should Christians pray ;]

(They learn to pray) (when first they live.)

[His word is as good] (as his bond , , )

REM. 2.—Nearly allied to this construction, is that, in which, an adverb is construed between two *ases*; as, [The United States can now as justly (as Great Britain,) boast] (of their literary institutions.) It is conceded that Great Britain can justly boast, and it is affirmed that the United States can boast as justly; then it would seem that the first *as* is used to modify *justly* by pointing out how *justly*, and *justly* modifies *can boast*—at the same time, it appears to have some modifying influence upon the second *as*; the second *as* performs the office of a connective, and is a conjunction or a conjunctive adverb. It must be confessed, however, that these words *as justly as, as well as*, etc., in their modifying influence, like the overlappings of the colors of the rainbow, so mingle, and run into each other, that it is not a very easy task to analyze them, and point out the precise shade of meaning affected by each separately; hence *as well as, as justly as*, etc., are generally called conjunctions by Grammarians.

Mr. Bailey analyzes *as well as*, as follows: "She can write as well as her sister." The first *as*, he says, is an adverb, and modifies *well*; *as well* modifies the second *as*, and the second *as* is a conjunctive adverb, and modifies *can write* understood.

[She dances as gracefully] (as a queen , , ) (James can speak] (as well

<sup>1</sup>  
as Henry , , .) The latter sentence, considering *as well as* a conjunction, should be construed as shown above.

REM. 3.—*As well as Henry can speak*, as an element of the sentence, is adverbial, and modifies the predicate *can speak* by pointing out *how well*.

REM. 4.—When *as* is construed before the prepositions *for* and *to*, it belongs to an impleinary member—such as *it is*, *it relates*, etc., as exhibited in the following:

<sup>1</sup> <sup>2</sup>  
*Model 12th.* (As , ,) (for man). [his days are] (as grass.)

*His days are*, is a member of the trunk order, etc. *As it is* or rather *as it is determined*, is a member of the branch order, impleinary notation, perfect integrity, first rank, disjuncta position, and reads with the trunk for its super—"His days are as it is determined." *For man*, is a member of the branch order, plenary notation, etc., and reads with the branch of the first rank for its super—"At it is determined for man." *As grass*, is a member of the branch order, plenary notation, etc., and reads with the trunk for its super—"His days are as grass." "His days are as grass as it is determined for man."

<sup>1</sup> <sup>2</sup> <sup>1</sup>  
“(As , ,) (to the tariff), [I have no particular objection], (but I dislike the manner) (of raising <sup>2</sup> it.)” As to the tariff, *i. e.*, *as it relates to the tariff*, etc.

#### EXERCISES.

<sup>1</sup> <sup>2</sup> <sup>1</sup>  
(If it seem evil (unto you) to serve the Lord), [choose you,] (this day) (whom ye will serve); (but, (as , ,) (for me and my house), we will serve the Lord.)

REM. 1.—*Whom* refers to God or gods understood in the trunk member for its antecedent.

<sup>1</sup> <sup>2</sup> <sup>1</sup>  
(As , ,) (to our ancestors), [it may be observed] (that their educational advantages were much inferior) (to ours.) (As , ,) (to me), [I know not what course to take.] (As , ,) (to the correctness) (of his statement), [I can not vouch]; (yet I believe him to be an honest man.)

<sup>1</sup> <sup>1</sup>  
*Model 13th.* “[Gen. Taylor was more eminent] (as a soldier), (than) (as a statesman.)”

*Gen. Taylor was more eminent*, is a member of the trunk order, etc. *As a soldier*, is a member of the branch order, etc. *Than he was eminent*, is a member of the branch order, impleinary notation, etc. *As a statesman*, is a member of the branch order, etc. “Gen. Taylor was more eminent as a soldier, than he was eminent as a statesman.”

REM. 1.—*As*, in this sentence, is equivalent to *in the character of*; but as the attentive student can readily discriminate when *as* is used in the sense just given, when in the sense of *for*, and when in the sense of *like*, no other models need be given for the construction of *as* used as a preposition.

#### EXERCISES.

<sup>1</sup>  
[He introduced himself] (as a journeyman.) [I employed him] (as a physician), (though he proved to be a miserable quack.) [The tutress

(who instructs those young ladies), is eminent] (as a scholar.) [We, therefore, resolve to organize] (under the following articles) as a constitution.) (As a gentleman,) [I respect him], (but I do not admire him) (as a teacher.) [He thought] (as a sage), (though he felt) (as a man.) [Man's days are] (as grass), (and (as the flowers) (of the field), he fadeth away.) [I treated him] (as my friend.)

*Model 14th.* "[Jesus stooped down], (and, (with his fingers,) wrote) (on the ground), (as,) (though he heard them not.)"

REM. 1.—*As*, in this model, gives an implematory member, and should be rendered as follows: "*He wrote as he would have done, though he heard them not.*"

REM. 2.—*As if* and *than if* have the same construction—*as* always belonging to an implematory member.

## EXERCISES.

[I treated him] (as, ,) (if he were my son.) [A great mass (of rocks thrown together) (with wildness and confusion), strikes the mind] (with more grandeur), (than, ,) (if they had been adjusted) (to one another) (with the most accurate symmetry.) [Some men live] (as, ,) (if they never expected to die.) [He talks] (as, ,) (though he were Lord,) (of creation.)

*Model 15th.* [As it was] (in the days) (of Noe), (so shall it be also) (in the days) (of the Son) (of man.)

REM. 1.—*As so, so as, both and, though yet, not only but, neither nor, either or* and some others of similar import, are called correlative or corresponding conjunctions, as they form but one connection, and have a reciprocal relation to each other.

REM. 2.—It should be observed that the two parts of the correlative conjunction belong to different numbers of the sentence, and that several of them perform the office of adverbs in their respective members; this is strictly true with respect, to *so as, as so, and as as*.

## EXERCISES.

[As the heart panteth] (after the cooling water brook); (so panteth my soul) (after thee), (O Lord!)

[Though it may make you dance and sing]

(Yet, (like an adder,) it will sting)

[We assisted him both] (for his own sake), (and, ,) (for the sake) (of his family). [General Washington was ~~not only~~ a man] (of undaunted cour-



age), (<sup>1</sup>but he was also a man) (<sup>2</sup>of great prudence and foresight.) [Ahab, who flourished<sup>1</sup> (in the days)<sup>2</sup> (of Elijah the prophet)<sup>3</sup> was neither wise nor pious], (<sup>1</sup>but he was wicked and cruel.) (When the first division<sup>1</sup> completes (a proposition so) (as<sup>2</sup>, , , to have no dependence) (on what<sup>3</sup>, ), (follows), (<sup>4</sup>but the following clause has a dependence) (on the preceding), [the two parts are separated] (by a semicolon.)<sup>1</sup>

REM. 1.—Some grammarians suppose that the infinitive, in such constructions as the last example, depends on *as*; but by supplying the understood words, it will be perceived that it depends on some other word; as, “*As it completes it to have no dependence.*”

REM. 2.—That *so* performs the office of an adverb in its own member is clear from its being equivalent to a phrase which is obviously adverbial; as, “*When the first division completes a proposition in such a manner as it completes it to have no dependence,*” etc.

Model 16th. [More volunteers offered their services] (<sup>2</sup>than , , ) ( , were needed.)

*More volunteers offered their services*, is a member of the trunk order, etc. *Than they were*, is a member of the branch order, impleinary notation, perfect integrity, juxta position, and reads with the trunk for its super—*More volunteers offered their services than they were.* *Who were needed*, is a member of the branch order, impleinary notation, perfect integrity, second rank, juxta position, and reads with the branch of the first rank for its super—*Than they were who were needed.* *More volunteers offered their services, than they were who were needed.*

REM. 1.—In constructions like the above, some grammarians consider *than* a relative pronoun. (See Bailey's Grammar). The construction of *than*, as used above is nearly the same as that of *as* when it follows *such*.

REM. 2.—When *than* is used in the sense of *besides* or *except*, it is a preposition; as, “*Thou shalt have no other God than me.*”

REM. 3.—In virtue of poetic license, *whom* in the *objective*, is construed after *than*, instead of *he* in the nominative; as, “*Than whom, Satan except, none higher sat.*” This sentence rendered plenary, and construed according to the laws of construction, would read thus, “*None sat higher than he sat, Satan excepted.*” As the use of *whom* instead of *he* in such constructions, is ungrammatical, it should not be imitated in prose composition.

#### EXERCISES.

[More applied] (<sup>1</sup>for offices) (<sup>1</sup>than , , ) (<sup>2</sup>, were worthy.) [He had more legal learning] (<sup>1</sup>than any attorney,) (<sup>2</sup>who appeared) (<sup>3</sup>at the bar.) (Whosoever loveth father or mother more) , (<sup>1</sup>than , , me), [ , is not worthy] (<sup>1</sup>of me). [It is more blessed to give], (<sup>1</sup>than , , to receive.) [I have known him] [ , more), (<sup>2</sup>than forty years.)—I have known him for more years than forty years are.

Model 17th. [What<sup>1</sup>, , , ] (though destruction sweep these lovely plains?)

*What reason have we to despair*, is a member of the trunk order, imple-  
nary notation, perfect integrity, and of the interrogative kind, etc. *Though*  
*destruction should sweep these lovely plains*, is a member of the branch  
order, etc., and reads with the trunk for its super—*What reason have we to*  
*despair*, though *destruction should sweep these lovely plains*.

REM. 1.—When *what* is followed by *though*, it invariably belongs to an imple-  
nary member which should be rendered plenary in construction by supplying such words  
as the sense demands; for instance, “*What does it matter?*” “*What have you to*  
*fear?*” “*What reason have we to despair?*”

## EXERCISES.

1  
[What , , , ] (though the swelling surge thou see ?)  
1  
(What , , , ] (though the foot, ordained the dust to tread,  
Should aspire to be the head ?)  
1 2  
[What , , , ] though ( , in solemn silence,) all  
2  
Move) (round this dark terrestrial ball ?)

## CHAPTER XII

## GENERAL REMARKS.

REM.—If the element which the preposition gives is adverbial, its antecedent term  
must be the predicate or some other verbal element; but, if the element is adjective,  
its antecedent term must be a substantive element; as, “*Joshua led the children of*  
*Israel into the promised land.*” *Of Israel* is an adjective element; hence its antec-  
edent term *children* is a substantive element; but, as *into the promised land* is an ad-  
verbial element, its antecedent term *led* is a verbal element.

REM. 2.—The trunk member must be the leading clause of a sentence, though it  
is sometimes wholly impleinary, and not unfrequently but a single word is expressed,  
yet, by studying the sentence attentively, its trunk character will be obvious; as,

1 2  
O [ , , ] (for a closer walk) (with God !)  
1 2  
[ , , Happy]. (if (with my latest breath),  
I may but gasp his name !)

In the former sentence, the trunk member is wholly impleinary, viz., *I wish*.  
(See Peculiar Constructions). In the latter sentence only one word is expressed  
viz., *happy* (rendered plenary). *I shall be happy*.

REM. 3.—When a relative pronoun is governed by a preposition, the preposition  
is generally construed before it; in such cases, the sub is almost invariably con-  
strued before its super; as,

2 1  
“ [Let him (to whom) (we now belong),  
His sovereign right assert ]”

REM. 4.—When *that* is a substitute for the following clause, and the object of the  
preceding verb, either member may be the trunk; but the one which follows it is  
generally preferred; as, “(I have heard *that*) [the Greeks defeated the Turks.]” \*  
“The Greeks defeated the Turks, I have heard *that*.” For the construction of *that*,  
see Peculiar Constructions.

\* When the latter clause is the object of the verb in the preceding one, it would be bet-  
ter, perhaps, to include both in one member.

## CHAPTER XIII

## PROMISCUOUS EXERCISES

## LESSON I.

Moses smote the rock with his rod. Jesus went unto the Mount of Olives. Joshua led the children of Israel, over Jordan, into the land of Canaan. Lot fled with his two daughters, from Sodom, to the mountains. Pale Cynthia declining clips the horizon. I love flagrant flowers. She loves to walk in the garden among sweet flowers. The slumbering seas calmed the grave, old hermit's mind. A beam of tranquility often plays around the heart of the truly pious man. Mary studies her lessons attentively, and she learns very fast. Martha was troubled about many things. Mary hath chosen that good part which shall not be taken away from her. Those young ladies wrote a beautiful letter, but they did not dispatch it. A certain man planted a vineyard, and set a hedge about it, and digged a place for the wine vat. Jacob worshipped the Lord, leaning on his staff. The law can make no man perfect. The glory of the Lord came down upon the tabernacle. The moon arose in clouded majesty, and threw her silver mantle over the slumbering waters.

## LESSON II.

Jane wrote that letter with a pen by moonlight. Law, in its most limited sense, is a rule of human action. The All-wise Creator bestowed the power of speech upon man for the best of purposes. A winding stream murmured through the spicy groves. The way of the transgressor is hard. The hail which fell last week, badly injured the standing crops. Socrates was the most learned philosopher of ancient Greece. Homer is styled the prince of poets. The law of nations is that collection of principles, which regulates the intercourse among national communities. Whosoever will save his life, shall lose it. The law of the Lord is perfect, converting the soul. Sow to yourselves in righteousness; reap in mercy; break up your fallow ground; for it is time to seek the Lord till he come and rain righteousness upon you. Fair Cynthia smiles serenely over nature's soft repose. Modesty always appears graceful in youth; it doubles the lustre of every virtue which it seems to hide. True cheerfulness makes a man happy in himself, and promotes the happiness of all around him. On the wings of the wind, he rode, and the clouds were his chariot. The work might have been completed sooner, but it could not have been done better. Surely goodness and mercy will follow me all the days of my life; and I shall dwell in the house of the Lord forever.

Till Hymen brought his love-delighted hour,  
There dwelt no joy in Eden's rosy bower;  
The world was sad, the garden was a wild;  
And man, the hermit, sighed till woman smiled.

## LESSON III.

With an insatiable thirst for knowledge, I trifled away the years of improvement. He who, every morning, plans the transactions of the day, and follows out that plan, carries on a thread that will guide him through the labyrinth of the most busy life. Alas! within the last quarter of a century, our Republic has been called to mourn the destruction of many of her best citizens upon that fatal field of honor. An aged beggar, who,

with trembling knees, stood at the gate of a portico, from which he had been thrust by the insolent domestic, who guarded it, struck the prisoner's attention. A certain Emperor of China, on his accession to the throne of his ancestors, commanded a general release of all those who had been imprisoned for debt. The value of the Christian faith may be estimated by the consolations which it affords. The eyes of a fool are in the ends of the earth. What I shall do I know not; for clouds and darkness veil the future. Yea, though I walk through the valley of shadow of death, I will fear no evil; for thou art with me. Whatever purifies the heart, also fortifies it. In those days, came John the Baptist, preaching in the wilderness of Judea.

The wind was high—the window shakes;  
With sudden start, the miser wakes!  
Along the silent room he stalks;  
Looks back, and trembles as he walks.

#### LESSON IV.

The night, which was excessively dark, had already<sup>3</sup> closed upon us, and the rain fell in torrents. With features so plain that not even self-love could persuade her she was handsome, yet she was exceedingly anxious to be thought beautiful. An old clock, which, for fifty years, had stood in a farmer's kitchen, without giving to its owner any cause of complaint, on one summer's morning before the family was stirring, suddenly stopped. A talkative fellow applying to Isocrates for instruction in oratory, the orator asked him double price,—“Because,” said he, “I must teach him how to speak, and when to hold his tongue.” Sir Walter Raleigh took the axe, with which he was to be executed, in his hand, and, kissing the blade, he passed his finger along the edge, remarking to the sheriff—“’Tis a sharp medicine, but a sound cure for all diseases.” Had he loved Spain more, and England less, he would never have died on the scaffold. Lady Jane Grey fell a sacrifice to the wild ambition of the Duke of Northumberland.

There no waves of trouble roll,  
Calmly rests the weary soul,  
Drinks from streams that never dry,  
Gazes on a cloudless sky.

There the sun forever shines,  
And the moon no more declines;  
Clouds and darkness flee away  
From that bright, eternal day.

#### LESSON V

Why seek ye the living among the dead? Is there not a cause? Who will fight with this uncircumcised Philistine? Why should it be thought a thing incredible with you, that God should raise the dead? Are ye angry with me; because I have made a man every whit whole? Dost thou not behold, Malvina, a rock with its head of heath? Paul, the great apostle of the Gentiles, suffered martyrdom at Rome. The voice of Henry Clay, the great American orator, is now silent in the grave. Confucius, the great Chinese philosopher, was eminently good as well as wise. The voice of Demosthenes, the great Athenian orator, fell with greater force upon the hearts of the Athenians, than the thunder of the advancing le-

gions of Philip. Daniel Webster, the great American statesman, was a strong believer in the principles of Christianity. John C. Calhoun, the great defender of Southern Rights, died in the city of Washington. Bonaparte, being banished, peace was restored to Europe. The General being slain, the army was routed. Jesus had conveyed himself away, a multitude being in that place. Law, religion, and humanity being disregarded, the greatest terror reigned throughout the realm of France.

When shall I reach that happy place,  
And be forever blest ?  
When shall I see my Father's face,  
And in his bosom rest ?

Depths of mercy ! can there be,  
Mercy still reserved for me ?  
Can my God his wrath forbear ?  
Me, the chief of sinners spare ?

Must I be carried to the skies  
On flowery beds of ease,  
While others fought to win the prize  
And sailed through bloody seas ?

## LESSON VI.

Come, peace of mind, delightful guest ! and dwell with me.

Lo ! Newton, priest of Nature, shines afar,  
Scans the wide world, and numbers every star.

Three aged pines bend from its face ; green is the plain at its feet, there the flower of the mountain grows, and shakes its white head in the breeze. Whosoever, therefore, shall confess me before men, him will I confess, also, before my Father which is in heaven. He is more eminent as a statesman than as an orator. If ye believe not that I am he, ye shall die in your sins. I treated him as, if he were my son. What, though the earth be moved, and the mountains shake ? Love not the world, nor the things which are in the world. She is as fair as her sister, but she is not so intelligent. Get thee behind me, Satan ; for thou savorest not the things that be of God but the things that be of men.

Now came still evening on, and twilight gray  
Had, in her sober livery all things clad.  
When, for eternal worlds, I steer,  
When seas are calm, and skies are clear,  
The soul, for joy, then claps her wings,  
And lend her lovely sonnet rings,  
“ Vain world, adieu ! ”

REM. 1.—The preceding exercises should be analyzed, construed or synthetized.

## CHAPTER XIV.

## IDEA, THOUGHT, AND PROPOSITION.

## § 1. An Idea is a mental picture.

The external object of an idea is called its archetype or pattern. An idea may be said to be true when it agrees with its archetype in all its particulars; it may be said to be false when it disagrees with its archetype, and it may be said to be partially false, when it agrees in some, and disagrees in other particulars.

Several ideas united in the mind form a thought. A thought expressed or clothed in words, forms a sentence or Proposition. Ideas then are the elements of thought, and as words are the signs of ideas, they are consequently the elements of a proposition.

## § 2. A Proposition is a portion of discourse, in which a predicate is affirmed or denied of a subject.

A Proposition, in a logical sense, consists of three parts—the Subject, the Predicate, and the Copula.

§ 3. The predicate is the name, denoting that which is affirmed or denied.

§ 4. The Copula is the sign denoting that there is an affirmation or denial, and thereby enabling the hearer or reader to distinguish a proposition from any other kind of discourse.

§ 5. The subject is the name denoting the person or thing, of which something is affirmed or denied.

§ 6. Categorical propositions are of four kinds, namely, Universal Affirmatives; as, All B is C, Universal Negatives; as, "No B is C," Particular Affirmatives; as, "Some B is C," and Particular Negatives; as, some B is not C.

§ 7. Propositions are divided according to their *quality* in Affirmative and Negative.

An *affirmative* proposition is that in which the predicate is affirmed of the subject; as, "Calhoun is dead."

A *Negative* proposition is that in which the Predicate is denied of the subject; as, "Calhoun is not dead."

§ 8. Propositions are divided according to their *quantity* into Universal and Particular.

A Proposition is *universal*, when the subject is a general name embracing a whole species of class, and the predicate affirms concerning all or each of the things denoted by the subject; thus, "All men are mortal," because the predicate affirms of all the individuals, denoted by the subject; and "Every man is mortal," is also a universal proposition, because what is affirmed of one individual, the mind, instantaneously, if not instinctively transfers to the whole.

A Proposition is *particular*, when the subject is limited by some limiting word, which shows the predicate affirms concerning a *part* of the *whole*; as, "Some men are religious."

REM. 1.—Those propositions which are called indefinite, are either Universal or Particular according to the sense; as, "Man is mortal."

REM. 2.—Singular propositions are generally regarded as Universal; since the whole of the predicate is affirmed of the whole subject; as, "Brutus was a Roman."

## TERMS OF A PROPOSITION.

§ 9. Every proposition has two terms, viz., the subject and predicate. When any word can be a term of itself, it is said to be Categorematic; but, when any word is incapable of constituting a term of itself, it is called Syncategorematic; as, adverbs, prepositions, etc.

REM. 1.—A term is said to be distributed when it has a universal sign prefixed to it, such as *all*, *every*, *no*, etc.

REM. 2.—The signs of universality and particularity, are sometimes understood or omitted.

REM. 3.—The Universal Affirmative distributes the *subject*, the Universal Negative both the *subject* and the *predicate*; the Particular Negative distributes the *predicate*, and the Particular Affirmative *neither* the subject nor the predicate.

## CONVERSION OF PROPOSITIONS.

§ 10. A proposition is converted when the *predicate* is made the *subject*, and the *subject* the *predicate*; as, "No B is C; therefore, no C is B."

A proposition can be converted *simply* when both terms are distributed, or neither term, or when both terms, in their meaning, are coextensive; as, "All men are rational animals; therefore, all rational animals are men." All negroes are human beings, but we cannot say all human beings are negroes; because the term *human beings* is more extensive in its meaning than the term *negroes*. In such cases, we say we admit the proposition, but deny its converse, that is, its *apparent* converse; for the truth of the real or logical converse, always follows from the truth of its exposita.

As the Universal Negative distributes both terms, and the Particular Affirmative neither, they can be converted simply; as, "No B is C; then no C is B. Some B is C; then some C is B."

The Universal Affirmative is converted by limitation, or, as it is generally called, *per accidens*; as, "All B is C; then some C is B."

A proposition is said to be *illatively* converted when no term is distributed in the converse, which was undistributed in the exposita.

## OPPOSITION OF PROPOSITIONS.

§ 11. Categorical propositions are opposed in four ways, viz., 1, Contraries, 2, Subcontraries, 3, Subalterns, and 4, Contradictories.

When universal propositions disagree in quality, they are called *Contraries*; as, "All B is C. No B is C." When particulars disagree in quality, they are called *Subcontraries*: as, "Some B is C. Some B is not C." Propositions are called *Subalterns* when they disagree in *quantity* only; as, "All B is C, some B is C. and no B is C. Some B is not C." When propositions disagree *both* in *quantity* and *quality*, they are called *Contradictories*; as, All B is C. Some B is not C. No B is C. Some B is C."

REM. 1.—A proposition and its contradictory can never both be true, nor both false.

REM. 2.—Those teachers who are not acquainted with Logic, can, if they choose, pass over this and the following chapter.

## CHAPTER XV.

### REASONING.

§ REASONING is that art or process of the mind, by which new or unknown truths are deduced from propositions known and evident, or admitted or supposed for the sake of argument.

There are two kinds of reasoning—*Deductive* and *Inductive*.

*Deductive* is reasoning from the *cause* to the *effect*, or from the *whole* to its *parts*.

*Inductive* is reasoning from the *effect* to the *cause*, or from the *parts* to the *whole*; Thus, when the subject is given and the predicate required, the reasoning is *Deductive*; and when the predicate is given and the subject required, the process is called *Inductive* reasoning.

#### § 2. *Syllogistic* reasoning is deductive.

A true Syllogism consists of three propositions, viz., the major, minor, and conclusion, and three terms—and three only, viz., the major, minor, and middle terms; as, "All B is C (the major); some A is B (minor); therefore, some A is C (conclusion)."

REM. 1.—The predicate of the conclusion is always the major term, and the subject of the conclusion, is the minor term; hence, by subtracting these terms from the terms of the premises, the remainder will be the *middle* term, which, in the foregoing syllogism is B. By inspection the learner will perceive that the *middle term* is the subject of the *major* proposition, and the predicate of the *minor* proposition. Hence, to prove the conclusion of an affirmative syllogism, we have the following

#### RULE.

If any two terms agree with one and the same middle term, they must agree with each other. Now I find by inspection that the major term C agrees with the middle term B as the predicate, and the minor term A agrees with the same middle



term B as its subject; now, as these two terms agree with one and the same middle term, they must agree with each other; therefore "Some A is C."

For proving a Negative conclusion we have the following

#### RULE.

If one of two terms agrees, and the other disagrees with one and the same third or middle, they must disagree with each other.

No B is C;  
All A is B;  
Therefore no A is C.

By inspection, I find that the major term C, in this syllogism, disagrees with the middle term B as its predicate; and the minor term A agrees with the same middle B as its subject. Now, as one of these terms agrees, and the other disagrees with the same middle term B, they must disagree with each other; therefore, "No A is C."

REM. 1.—By inspecting the construction of the two syllogisms already given, the learner will perceive that the predicate of the conclusion agrees with the predicate of the major, the subject of the conclusion agrees with the subject of the minor, and that the predicate of the minor agrees with the subject of the major. This is invariably the case in all syllogisms of the first figure.

#### PROOF OF THE MINOR.

All good men are patriots;  
General Washington was good;  
Therefore General Washington was a patriot.

The truth of the major being granted, the minor is proved as follows: In this syllogism the same thing is *predicated* of the subject of the minor, which is *assumed* of the subject of the major, or, in other words, the predicate of the minor agrees with the subject of the major; then the subject of the minor is a part of the whole class, included in the subject of the major. Now whatever can be predicated of the whole (logically speaking, can be predicated of any of its parts; but I have proved that *General Washington* the minor, is a part of the *whole*; therefore I can predicate *patriot* of General Washington, because it is predicated of the whole class of which *he* is a part.

#### FIGURES OF SYLLOGISMS.

There are four figures distinguished from each other by the position of the middle term. In the first figure, which is by far the most perfect of all, and to which all others may be reduced, the middle term is the *subject* of the *major* proposition, and the *predicate* of the *minor*; as,

B is C;  
A is B;  
Therefore A is C.

The middle term in the second figure, is the *predicate* of *both* premises; as,

C is B;  
A is B;  
Therefore A is C.

In the third figure, the middle term is the *subject* of both premises; as,

$B$  is  $C$ ;  
 $B$  is  $A$ ;  
 Therefore  $A$  is  $C$ .

The middle term is the *predicate* of the *major* and *subject* of the *minor* in the fourth figure; as,

$C$  is  $B$ ;  
 $B$  is  $A$ ;  
 Therefore  $A$  is  $C$ .

REM. 1.—By close inspection of the Syllogisms of the different figures given above, the learner will readily perceive that the middle term can never be used in the conclusion; as it is that with which the other two are compared, and by whose aid a correct conclusion can be drawn. Hence, it has been called by the older Logicians *argumentum*.

### MODES.

Each figure is subdivided into *Modes* according to what are called the *quantity* and *quality* of the premises, that is, according as they are Universal or Particular, Affirmative or Negative.

The following are examples of all the legitimate modes, that is, all in which the conclusion correctly follows from the premises.  $A$  is the *minor* term,  $C$  the *major*, and  $B$  the *middle*.

#### FIRST FIGURE.

All $B$ is $C$ ; All $A$ is $B$ ; Therefore All $A$ is $C$ .	No $B$ is $C$ ; All $A$ is $B$ ; Therefore No $A$ is $C$ ;	All $B$ is $C$ ; Some $A$ is $B$ ; Therefore Some $A$ is $C$ ;	No $B$ is $C$ ; Some $A$ is $B$ ; Therefore Some $A$ is not $C$ .
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#### SECOND FIGURE.

No $C$ is $B$ ; All $A$ is $B$ ; Therefore No $A$ is $C$ .	All $C$ is $B$ ; No $A$ is $B$ ; Therefore No $A$ is $C$ .	No $C$ is $B$ ; Some $A$ is $B$ ; Therefore Some $A$ is not $C$ .	All $B$ is $C$ ; Some $A$ is not $B$ ; Therefore Some $A$ is not $C$ .
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#### THIRD FIGURE.

All $B$ is $C$ ; All $B$ is $A$ ; Therefore Some $A$ is $C$ .	No $B$ is $C$ ; All $B$ is $A$ ; Therefore Some $A$ is not $C$ .	Some $B$ is $C$ ; All $B$ is $A$ ; Therefore Some $A$ is $C$ .	All $B$ is $C$ ; Some $B$ is $A$ ; Therefore Some $A$ is $C$ .	Some $B$ is not $C$ ; All $B$ is $A$ ; Therefore Some $A$ is not $C$ .	No $C$ is $B$ ; Some $B$ is $A$ ; Therefore Some $A$ is not $C$ .
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#### FOURTH FIGURE.

All $C$ is $B$ ; All $B$ is $A$ ; Therefore Some $A$ is $C$ .	All $C$ is $B$ ; No $B$ is $A$ ; Therefore No $A$ is $C$ .	Some $C$ is $B$ ; All $B$ is $A$ ; Therefore Some $A$ is $C$ .	No $C$ is $B$ ; All $B$ is $A$ ; Therefore Some $A$ is not $C$ .	No $C$ is $B$ ; Some $B$ is $A$ ; Therefore Some $A$ is not $C$ .
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The following are some of the principal Rules to be observed in drawing a correct conclusion.

#### RULE I.

One of the premises must be a Universal proposition.

#### RULE II.

Both premises must not be negative.

## RULE III.

If one of the premises is Negative, the conclusion must be Negative.

## RULE IV

The *Middle* term must be distributed once, and once is sufficient.

## RULE V.

The Middle term must *not* be *ambiguous*, *i. e.*, it must be used in the same sense in both premises.

## RULE VI.

*No* term must be distributed in the conclusion, which is undistributed in the premises.

REM. 1.—From Universal premises, we may *generally* draw a Universal conclusion, but not always, as will be seen by examining the following syllogism :

All gold is precious ;  
All gold is metal ;  
Therefore all metal is precious.

This conclusion is incorrect, though the premises are Universal propositions. The reason of this is, because *metal* has a more *extensive* meaning than *Gold*. The true conclusion is, *Some* metal is precious.

All birds are animals ;  
Horses are animals ;  
Therefore horses are birds.

The fallacy of this conclusion, arises from the *Middle* term not being *distributed*. No Affirmative conclusion can be proved in the second figure ; since the Middle term is the *predicate* of both propositions, and the predicate of no Affirmative proposition is or can be distributed.

When the conclusion or proposition to be proved, is stated first, it is called the question ; and the premises, which follow, are said to assign the reason or cause ; as, "*Thou art a teacher come from God ; for no man can do the miracles that thou doest, except God be with him.*" But, when the premises are stated first, the proposition to be proved is called the conclusion or inference ; as, "*Cæsar was a tyrant ; therefore he deserved death.*"

REM. 2.—Those conjunctions which join on premises, are called *causal*—such as *because, for, since*, etc. ; but conjunctions which join on the conclusion, are called *illative*—as *therefore, then, hence*, etc.

REM. 3.—The major premise, in current discourse, is generally suppressed.

§ 3. When the predicate of each preceding proposition becomes the subject of each succeeding proposition, and so on till the last predicate agrees with the first subject, the process is called a *sorites*, as illustrated in the following example : "*A miser covets much ; he that covets much, wants much ; he that wants much is miserable ; therefore the miser is miserable.*"

A Regular Syllogism may be constructed upon any of the rules of Syntax, or the principles upon which those rules are

based, by making the rule itself, or the principle upon which it is based, the major proposition, as illustrated in the following syllogisms :

The subject of the verb must be in the nominative case.

• *He* is the subject of a verb ;

Then *he* must be in the nominative case.

The object of a transitive verb, in the active voice, must be in the objective case.

*John* is the object of a transitive verb in the active voice ;

Then *John* must be in the objective case.

Adjectives belong to nouns or pronouns.

*Wise* is an adjective ;

Therefore *wise* belongs to a noun or pronoun.

REM. 1.—Students may be profitably exercised in forming syllogisms on the rules of Syntax, or the principles on which they are based, and applying them in correcting false Syntax.

REM. 2.—As a scientific exercise of the reasoning faculty, is indispensably necessary in making a rapid progress in the acquisition of scientific and lingual knowledge, the author has been led to connect, as far as possible, Logical reasoning with the study of grammar. Indeed there is a very intimate connection between the two sciences ; since Grammar is conversant about language universally, and Logic is conversant about language in a particular way. Long experience in teaching has fully convinced him that without constant exercise of the reasoning faculty, not only a slow progress will be made, but that little or no interest will be felt in the pursuit of scientific knowledge.

Ample exercises will be found in the symbolical syllogisms given above.



## PART II.

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### CHAPTER I.

#### OF LANGUAGE

§ 1. LANGUAGE, from the Latin *lingua*—a tongue, is the medium through which mind travels to mind, or the instrument or means by which the ideas and affections of mind and body are communicated from one animal to another. Therefore brutes, in a limited sense, possess the power of language; for, by various inarticulate sounds, they make known their wants, desires and sufferings.

Language is of two kinds—*spoken* and *written*. The elements of spoken language are articulate sounds, uttered by the voice which is formed by the air issuing through the *glottis*, a very small aperture in the vocal tube, or wind-pipe, and modulated by the articulations of the vocal organs—such as the throat, tongue, palate, teeth and lips. This is the original and proper sense of the word *language*.

But as sounds are fleeting, and incapable of being communicated to a great distance, if men had no other means of communicating their thoughts, their intercourse would be limited to a small compass, and their ideas would be intrusted to memory and tradition only; by which they would soon be obscured, perverted or forgotten. Hence the necessity of the invention of characters to represent sounds, exhibit them to the eye, and render them durable. This was the origin of written language. The elements of this language are letters or characters, which, by consent of men and common usage, are combined into words made to represent the sounds uttered by the voice. It follows, therefore, that this medium through which thought is transmitted from one mind to another, should be clearly understood by all who use it for the communication of their thoughts. Hence arises the necessity of studying thoroughly the Grammar of the language, which we employ for such a medium of communication or thought.

REM. 1.—Gesticulation is a kind of universal language; for, by means of certain gestures, those who are barbarians to each other, are enabled, to a limited extent, to communicate their thoughts, feelings and desires to each other. It is the language in which the deaf and dumb converse; and, when properly used, it is a powerful auxiliary to vocal delivery.

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### CHAPTER II.

#### GRAMMAR.

§ 1. GRAMMAR, from the Greek *gramma*—a letter, may be defined the *science* of letters, or the science of signs. Letters are *lingual signs*, or the representatives of elementary sounds.

Hence in a perfect language there would be as many signs as there are sounds, or, in other words, as many letters as there are elementary sounds; then each sound would be represented by its own appropriate character, and none other. But this is very far from being the case in the English language—there being thirty-eight simple sounds, and but twenty-six characters or letters to represent them. The necessary consequence is that one letter must represent more sounds than one. Hence arise much obscurity and many provincialisms.

Grammarians generally divide the twenty-six letters of the English language into *vowels* and *consonants*; and the consonants they subdivide into *mutes* and *semi-vowels*. This division is not founded in philosophic truth, at least, some of the names are badly chosen. The word *consonant*, from *con*, together, and *sonus*, to sound, signifies a letter or a sound, that cannot sound only together with some other sound, yet they are said to have an imperfect sound of themselves. The *mutes*, it is said, cannot be sounded at all without the aid of a vowel; as, b, p, t, d, k, etc. Now, this is palpably erroneous, for every sound in the language is susceptible of being uttered in its own individual, elementary character. This has been clearly demonstrated by Dr. Comstock, of Philadelphia.

A more philosophic, and consequently a more truthful division of the letters of the alphabet, is into three classes, viz.: *tonics* or *vowels*, *sub-tonics* or *sub-vowels*, and *atonics* or *aspirates*. The *tonics*, from the Greek *tonos*, a *tone* or *sound*, have the purest vocality; the *sub-tonics*, as their name indicates, are inferior in vocality; and the *atonics*, as their name indicates, are wholly destitute of vocality, and are only heard in the whispering voice.

In the following table, the thirty-eight elementary sounds and the manner of representing them, are presented:

15 TONICS.		14 SUB-TONICS.		9 ATONICS	
ā	in States	b	in bow	p	in pin
ū	“ are	d	“ day	t	“ tin
a	“ all	g	“ gay	sh	“ shade
ā	“ that	l	“ love	k	“ kite
ē	“ we	m	“ man	s	“ sin
č	“ met	n	“ no	f	“ fume
ī	“ pine	ng	“ song	th	“ thin
i	“ pit	r	“ roll.	h	“ hat
ō	“ more	th	“ thou	wh	“ what
ö	“ move	v	“ vow		
o	“ on	w	“ wo		
ū	“ tube	y	“ yoke		
n	“ up	z	“ zone		
u	“ full	z	“ azure		
ou	“ our				

REM. 1.—The reader will observe that C, ch, J, Q and X are not found in the above table. The reason of this is, these letters represent no sounds which are not

represented by other characters. *C* takes the sound of *k* before the tonics *a*, *o* and *u*; as *cat*, *cot*, *cut*: but before the tonics *e*, *i*, and *y*, it takes the sound of *s*; as *cent*, *city*, etc.; and, in *ocean*, it has the sound of *sh*.

*Ch* represents the combined sounds of *t* and *sh*; as in *church*, *chin*, etc. *J*, the combined sounds of *d* in *day*, and *z* in *azure*; as in *Job*, *John*.

*Q* has the sound of *k*; as in *conquer*; and *x* has the sound of *ks*, as in *exercise*, *exit*, etc., of *gz* in *example*, and of *ksh* in *anxious*.

## SECTION I.

### TONICS OR VOWELS

§ 2. These are divided into *Monothongs*, *Diphthongs*, and *Triphthongs*. In a *Monothong*, but one kind of sound is heard throughout its concrete movement, the organs remaining in the same position throughout its prolongation; or, in other words, its radical and vanish are the same. They are the following:

ä a ă ē ĕ ĭ ō ŭ u

The *Diphthongs* consist of two kinds of sound, which coalesce so intimately that they appear like one uniform sound. A *Diphthong* in form is the union of two vowels, which are uttered so rapidly in succession, as to be considered as forming but one syllable; as *oi* in *voice*. A *Diphthong*, in sound, has a characteristic sound for its radical, and another for its vanish. The *Diphthongs* in sound are,

ā ī ö ū

REM. 1.—The learner will observe that some of these *Diphthongs*, when carried through a wide range of pitch, as interrogations with surprise, become *Triphthongs*. (See Analysis of *Triphthongs*.)

*Triphthongs*, in sound, consist of the union of three vowels in one syllable; as *iew* in *view*. *Triphthongs*, in form, consist of three kinds of sound, which coalesce so intimately that they appear like one uniform sound. They are as follows:

ō ou

The first constituent of *ō*, as well as *ou*, is a sound characteristic of this element; and the diphthong *ö* constitutes the second and third constituents of this triphthong. (See Comstock's System of Elocution.)

### § 3. ANALYSIS OF DIPHTHONGS.

DIPHTHONGS.	RADICALS.	VANISH.
ā	ā	ī
ī	ī	ī
ō	ö	w
ū	ū	w
oi	a	ī

The radical or vanish are called constituents.



## § 4. ANALYSIS OF TRIPHTHONGS.

TRIPHTHONGS.	RADICALS.	MEDIAN.	VANISH.
â	ā	ÿ	ē
ī	ī	ÿ	ē
ō	ō	ō	w
ow	ow	ō	w
ay or ai	ä	ÿ	ē
oy or oi	a	ÿ	ē
uoy	ö	ÿ	ē

## SECTION II.

## SUB-TONICS.

§ 5. *B* is a compound of vocality and aspiration; the first constituent, which is vocal, is formed with the lips closed; the second, by aspirating or whispering  $u^2$  at the moment of their separation.

*D* consists of a vocal and aspirate sound. The first constituent is formed with the *tip* of the tongue pressed against the gums of the upper incisory teeth; the second, by aspirating the vowel  $u^2$  at the moment of its removal.

*G* is a compound of vocality and aspiration. The first constituent is formed with the *root* of the tongue pressed against the curtain or veil of the palate; the second by aspirating the vowel  $u^2$  at the moment of its removal.

REM. 1.—Special care should be taken not to render the second constituents of *b*, *d*, and *g* vocal.

*L* is a pure vocal sound made with the tip of the tongue pressed against the gums of the upper incisory teeth, and propelling the breath through the mouth.

*M* is a nasal sound made with the lips closed and propelling the breath through the nose.

*N* is a nasal sound formed with the tip of the tongue pressed against the gums of the upper incisory teeth, and propelling the breath through the nose.

*NG*, as in song, is a nasal sound, formed with the root of the tongue pressed gently against the veil of the palate, so as to propel the breath directly through the nose.

*R* is a vocal sound of which there are two varieties. The first is called the *smooth R*, and is made with the tip of the tongue elevated towards the center of the roof of the mouth, and propelling the breath through the mouth. The second is called the *trilled R*, and is formed by causing the tongue to vibrate against the gums of the upper incisory teeth while the breath is propelled through the mouth. The *R* should be trilled when it precedes a vowel; as in roll, crush, etc., but should invariably be rendered smooth when it follows a vowel; as in air, etc.

*T*h is a compound of vocality and aspiration, formed with the tip of the tongue resting against the inner surface of the upper incisory teeth.

*V* is also a compound of vocality and aspiration. It is formed with the under lip pressed against the edge of the upper incisory teeth.

*W* is a vocal sound, formed with the lips contracted as in the act of whistling, and forcing out the breath.

*Y* is a vocal sound, formed with the lips and teeth a little separated.

**REM**—Care must be taken in forming this sound, to confine the tip of the tongue to the inner surface of the under incisory teeth; for, if it is permitted to rise to the gums of the upper incisory teeth, the sound of *Z* will probably be made instead of *Y*.

*Z*, in *zone*, is a buzzing sound, a compound of vocality and aspiration. It is made by pressing the tip of the tongue gently against the gums of the upper incisors, and forcing out the breath.

*Z*, as in *azure*, is formed with the tip of the tongue nearly in the same position as *Z* in *zone*, though drawn a little further back, and somewhat widened, so as to enlarge the aperture formed by its upper surface and the roof of the mouth, through which the breath is forced.

## SECTION III

### ATONICS.

§ 6. The *Atonics* or aspirates, being destitute of that quality of voice which is called vocality, are only heard in the whispering voice.

*F*, like *v*, is formed with the under lip pressed against the upper incisory teeth.

*H* is the inceptive part of a vocal sound, aspirated in a particular way. *H* may be uttered in as many varieties of ways as there are vowels in the language, each requiring the same posture of the mouth, which the vowel itself requires. As *H* merely represents a breathing as heard in the sigh, in spelling phonetically or by sound, the pupils may call it *he*—the name assigned it in the Hebrew alphabet.

*K* is formed by pressing the root of the tongue against the vail of the palate, and aspirating the vowel *u*<sup>2</sup>.

*P* is formed by closing the lips, and then aspirating the vowel *u*<sup>2</sup>.

*S* is a hissing sound, and like *z* in *zone*, is formed with the tip of the tongue pressed gently against the gums of the upper incisory teeth. It is nearly the same as *z* in *zone*, aspirated.

*Sh* is formed with the tongue in the same position as *z* in *azure*. *Sh* is nearly the same sound as *z* in *azure*, aspirated.

*T* is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and then aspirating the vowel *u*<sup>2</sup>.

*Th*, as in *thin*, like *th* in *then*, is formed with the tip of the tongue pressed against the upper incisory teeth. It is nearly the same sound as the subvowel *th*, aspirated.

*Wh* is the inceptive part of the vowel *u*<sup>2</sup>, aspirated in a particular way. The sound which is produced in the formation of this element is nearly the same as *h*<sup>u3</sup>, whispered. *Wh* requires the same position of the mouth that the vowel *u*<sup>3</sup> requires.

It is not intended that the table of *elementary sounds* should be committed to memory by the pupils; but that the Teacher should utter the sounds accurately in their elementary character—the pupils uttering them after him.

## EXERCISES.

In the following exercises, each word should be distinctly and slowly uttered; the pupils carefully observing the postures which the organs assume in the utterance of each element. They should then point out, the Tonics, Subtonics, or Atonics, that may be found in each word, as exhibited in the following

*Model.* "An old man stood at the gate." *An*,—this word consists of two elementary sounds—tonic and subtonic. *A* is tonic, because it has the purest vocality; it is a monothong, because its radical and vanish are the same. *N* is subtonic, because it is inferior to the tonics, in vocality. It is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and propelling the breath through the nose; and is, therefore, nasal.

*Old* consists of three elementary sounds. *O* is tonic, having the purest vocality; it is a triphthong, because it consists of three constituents—*O*<sup>1</sup>, *O*<sup>2</sup>, *w*. *L* is subtonic, and is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and propelling the breath through the mouth. *D* is also subtonic, and is formed by placing the tongue in the same position as in forming the sound of *L*, and aspirating the vowel *u*<sup>2</sup> at the moment of its removal.

*Man* consists of three elementary sounds. *M* is subtonic, and is formed by closing the lips, and propelling the breath through the nose, and is, therefore, nasal. *A* is tonic. *N* is subtonic, and is formed as described above.

*Stood* consists of four elementary sounds. *S* is atonic, because it is destitute of vocality, and is formed by gently pressing the tip of the tongue against the gums of the upper incisory teeth. *T* is also atonic, and is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and aspirating the vowel *u*<sup>2</sup> at the moment of its removal. *OO* represents the sound of *u*<sup>3</sup>, and is a monothong tonic. *D* is subtonic, and is formed as already described.

*The* consists of two elementary sounds. *Th* is subtonic, and is formed by pressing the tip of the tongue against the edge of the upper incisory teeth. *E*<sup>2</sup>, second sound, is a monothong tonic.

*Gate* consists of three elementary sounds. *G* is subtonic, and is formed by pressing the root of the tongue against the vail of the palate, and aspirating the vowel *u*<sup>2</sup>. *A* is tonic, and is a diphthong in sound. *T* is atonic, and is formed as already described.

REM.—Such questions as the following may be used to advantage. Why is *A* tonic? Why a monothong? What is meant by a radical, and what by vanish sound? Why is *N* subtonic? How is it formed? Why is it nasal?

## EXAMPLES FOR PRACTICE.

As for man his days are as grass. Three pines bend from its face. False sounds often fall near him. The sun shires on the smooth lake. The storm of war is past. From your fair cheek, the rose may fade. Life is short; but art is long. God set the bow in the clouds. Saul died by his own hands. He twists the texts to suit the sects. When he comes, we shall hear the news.

## SECTION IV

## SYNTHETICAL PROCESS OF LANGUAGE

§7 Letters united form syllables, syllables form words, words properly arranged, form sentences, and sentences form a discourse or oration.

## ANALYSIS OF WORDS.

The analysis of a word consists, first, into resolving it into its component syllables, and, second, each syllable into the elementary sounds of which it is composed.

A syllable is a single vocal impulse, or it is that part of a word which is bounded by a single radical and vanish movement of the voice. It may consist of *one* elementary sound; as, *a*, *e*, etc., or as many as *seven* of these elementary sounds, without destroying the *singleness* of the vocal impulse; as, in the word *strange*, *strandeh*.

A monosyllabic word is a word of *one* syllable; as, *Man*.

A dissyllabic word is a word of *two* syllables; as, *Manly*.

A trissyllabic word is a word of *three* syllables; as, *Manliness*.

A polysyllabic word is a word of *many* syllables; as, *Ambiguity*.

*Model 1st. "Nightly."* This is a dissyllabic word, because it consists of two syllables. *Night* is a syllable, because bounded by a single radical and vanish movement; it consists of three elementary sounds, represented by *n*, *i*, *g*, *h*, and *t*. *N* is a subtonic, because it is inferior in vocality to the tonics. It is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and propelling the breath through the nose; it is, therefore, nasal. *I*, first sound, is tonic, because it has the purest vocality,—it is a diphthong in sound, because it has *one* sound characteristic of its radical, and another for its vanish. *T* is atonic, because destitute of vocality. It is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and aspirating the vowel *u*<sup>2</sup> at the moment of its removal. *Ly* is a syllable, because bounded by a single radical and vanish movement of the voice,—it consists of two elementary sounds, represented by *l* and *y*. *L* is subtonic, because inferior in vocality—it is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and forcing the breath through the mouth. *Y* represents the second sound of *i*, and is tonic, because it has the purest vocality,—it is a monothong, because its radical and vanish are the same.

A word having been analyzed, should be phonetically spelled without mentioning the name of any letter; as, *Nit-lee*.

The learner will observe that *g* and *h* have been lost in analysis, since they represent no elementary sound.

After the pupil shall have been sufficiently drilled in a full description of the vocal phenomena in the analysis of words, as exhibited in the first example, the exercises may be contracted as in *Model 2d*.

*Model 2d. "Man"* is a monosyllabic word, and consists of three elementary sounds, represented by *m*, *a*, and *n*. *M* is a subtonic, nasal sound, formed by closing the lips and propelling the breath through the nose. *A*<sup>4</sup>, fourth sound, is a monothong tonic. *N* is a subtonic, nasal sound, formed by pressing the tip of the tongue against the gums of the upper incisors, and forcing the breath through the nose.

## EXERCISES.

The evening was fine, and the full-orbed moon shone with uncommon splendor. The earth, with *tempests*, may grow dark. Who ever imagined that such an ocean *exists*. The man of talents struggles through difficulties severe. He was amiable, respectable, unbearable, intolerable, unmanageable, terrible. We leave *your forests of beasts* for our forests of men. Can you say crackers, crime, cruelty, crutches? It was the *severest* storm of the season; but the *masts* stood through the gale. He *twists* the *texts* to *suit* the different *sects*. He sawed six, sleek, slim saplings. Overwhelmed with whirlwinds and tempestuous fire. His kindness *overwhelms* me. Its poison, through your veins, will roll, and darkness overwhelm your soul. Thou *talkedst* of what thou *understoodest* not. Thorns and thistles shall it bring forth unto thee. He was long, lean, and lank, and laughed loudly. Around the hearth, the crackling faggots blaze. The heights, depths, and breadths of the subject, lie beyond the utmost reach of his intellect. Get thee behind me, Satan; for thou savorest not the things that be of God. The *severest* storm that lasts till morn. From thy throne in the sky, thou *look'st*, and *laugh'st* at the storm, and *guid'st* the bolt of Jove.

The seas shall waste, the skies in smoke decay,  
Rocks fall to dust, and mountains melt away;  
But fixed his word, his saving power remains,  
Thy realm for ever lasts, thy own Messiah reigns.

'Twas twilight; for the sunless day went down,  
O'er the waste of waters, like a veil,  
Which, if withdrawn, would but disclose the frown  
Of one who hates us.

Round and round the rugged rocks,  
The ragged rascal ran.

When a *twister* a *twisting*, will *twist* him a *twist*,  
For *twisting* his *twist* he three *twines* doth intwist;  
But, if one of the *twines* of the *twist* doth untwist,  
The *twine* that *untwisteth*, *untwisteth* the *twist*.

REM.—Each word in the above exercises, should be first analyzed and synthetized, or spelled phonetically; each sentence should then be read slowly and distinctly, with special attention to words and elements marked in italics.

C

## CHAPTER III.

## ENGLISH GRAMMAR.

§ 1. ENGLISH GRAMMAR is the *science* of the English language. It comprises both a *Science* and an *Art*; as an *Art*, it teaches *how* the English language should be written and spoken; as a *Science*, it teaches *why* one form of speech should be used rather than another. *Art* tells *how*—*Science* tells *why*.

The English Grammar well understood both as a Science and an Art, will enable any one to speak and write the language correctly.

§ 2. Grammar is divided into four parts, viz. : ORTHOGRAPHY, ETYMOLOGY, SYNTAX and PROSODY.

*Orthography* teaches the art of *spelling* correctly. This must be chiefly learned from the Spelling-book and Dictionary.

*Etymology* treats of the different *parts of speech*, their various *inflections*, and the *derivation* of words.

*Syntax* teaches the correct *construction* and *arrangement* of sentences.

*Prosody* teaches the just *pronunciation* of *sentences*, and the rules of *versification*.

## CHAPTER IV.

### ORTHOGRAPHY

§ 1. ORTHOGRAPHY treats of the nature and properties of letters, and of the art of spelling words correctly.

Letters are the elements of written language, and the representatives of vocal sounds. Spelling is the art of expressing a word by its proper letters.

#### RULES FOR SPELLING.

Such is the irregularity of the English orthography and the diversified ways of spelling words, that a great deal cannot be done in acquiring the art of spelling by means of rules; yet, as some letters are changed, some rejected, and others added in forming derivative words, by means of prefixes and suffixes to their respective radicals, it is believed the following rules will be useful :

*Radical* words are roots from which others are formed or derived. They are comparatively few. *Derivative* words are such as are formed from radical words. They are very numerous; many are frequently derived from the same root; as, from *man*, come *manly*, *manliness*, *manful*, *manfully*, etc.

#### RULE I.

Monosyllabic radicals, ending in *f*, *l*, or *s*, generally double the final consonant when it is preceded by a single vowel; as *hill*, *staff*, *pass*.

Exceptions—*of*, *if*, *is*, *as*, *has*, *was*, *yes*, *his*, *this*, *us* and *thus*.

#### RULE II.

These monosyllabic radicals which end in any consonant except *f*, *l*, or *s*, preceded by a single vowel, but seldom double the final consonant; as, *man*, *hat*, *sit*, etc.

Exceptions—*bur*, *add*, *butt*, *egg*, *odd*, *crr*, *inn*, *bunn*, *pur*, *buzz*.

## RULE III.

The final *e* of a radical word, is usually rejected when the suffix commences with a vowel; as, *move*, *mov-ing*, *sale*, *sal-able*, *please*, *pleas-ure*.

Exceptions—*dyeing*, to color, *singeing*, to scorch, retain the *e* to distinguish them from *dyinz*, to expire, and *singing*.

## RULE IV.

The final *e* of a radical word, is generally retained when the suffix commences with a consonant; as, *hope—hope-less*; *move—move-ment*.

## RULE V.

Words ending in *ate*, drop *te* before the suffix *cy*; as, *private—priv-acy*.

## RULE VI.

Words ending in *ant* or *ent*, lose the *t* upon receiving the suffix *ce* or *cy*; as *frequent*, *frequen-cy*; *eminent*, *eminence*; *arrogant*, *arrogan-cy*.

## RULE VII.

When words ending in *y*, preceded by a consonant, take the suffixes, *es*, *est*, *ed*, *ness*, and *ment*, the *y* is changed into *i*; as, *fly*, *flies*; *happy*, *happier*, *happiest*, *happiness*; *carry*, *carried*; *accompany*, *accompaniment*; but, if the *y* is preceded by a vowel, it is retained; as, *buy*, *buy-er*; *valley*, *valleys*.

## RULE VIII.

When words ending in *y*, take the suffix *ing*, the *y* is retained; *fly*, *fly-ing*; *try*, *try-ing*.

## RULE IX.

The final consonant of a monosyllable, if preceded by a single vowel, is doubled before a suffix beginning with a vowel; as, *bag*, *bag-gage*; *spot*, *spot-ted*.

## RULE X.

When radicals which end in *e*, take the suffix *ish* or *ing*, the *e* is dropped; as, *White*, *whi-tish*; *Blue*, *blue-ish*; *Place*, *plas-ing*.

## RULE XI.

The final consonant of any word accented on the last syllable, if preceded by a single vowel, is doubled before a suffix beginning with a vowel; as, *Debar*, *debar-red*; *Occur*, *occur-rence*.

## RULE XII.

The final consonant, when not preceded by a single vowel, or when the word is not accented on the last syllable, remains single upon the addition of a suffix; as, *Spoil*, *spoiling*; *Suffer*, *suffer-ed*.

## RULE XIII.

The final *i* of a radical word is omitted when the suffix begins with *i*; as, *Alkali*, *alkalize*; *Dei*, *De-is-um*.

## RULE XIV

The final *y* of a radical word, when preceded by the letter *t*, is generally rejected before a suffix beginning with *a* or *o*; as, *Purity*, *parit-an*; *Felicity*, *felicit-ous*.

## RULE XV.

Words ending in *f* or *fe* commonly change *f* into *v*, when a suffix is added, beginning with a vowel; as, *Mischief*, *mischie-veus*; *Wife*, *wives*.

## RULE XVI.

Words ending in *er* or *or*, often drop the *e* or *o* before suffix commencing with a vowel; as, *Victor*, *victrix*; *Wonder*, *wondrous*.

## RULE XVII.

Words ending in *le*, preceded by a consonant, drop these letters upon receiving the suffix *ly*; as, *Able*, *ably*; *Idle*, *idly*.

## RULE XVIII.

Words ending in *ble*, before the suffixes *ity* and *ities*, take *i* between the letter *b* and *l*; as, *Able*, *ability*, *abilities*.

## RULE XIX.

Compound words are generally spelled in the same manner as simple words of which they are composed; as, *Glass-house*, *sky-light*, *there-by*, *here-after*. Many words ending in double *l*, are exceptions to the general rule; as, *Already*, *welfare*, *Christmas*, etc.

REM.—After these rules shall have been committed to memory, the pupils should be exercised in spelling under each rule till they become familiar with its application.

## CHAPTER V.

## ETYMOLOGY

§ 1. Etymology treats of the different sorts of words, their various modifications, and derivations.

§ 2. Words are articulate sounds, used by common consent of men as signs of ideas.

§ 3. Words, in respect of their formation, are either Radical or Derivative, Simple or Compound.

A radical word, being the root from which others are formed, can not be reduced to any simpler word; as, *Man*, *act*.

A derivative word is formed from some radical word by means of a prefix or suffix; as, *Man-ful*, *trans-act*.



A simple word consists of one word only. It may be either radical or derivative; as, *Act*, *actor*.

A compound word consists of two or more simple words united by a hyphen; as, *Death-like*, *all-wise*, *glass-house*, etc.

§ 4. Words, in respect of their form, are either Declinable or Indeclinable.

A declinable word is one whose form varies on assuming different grammatical relations in a sentence; as, *He*, *his*, *him*.

An indeclinable word undergoes no change of form, whatever may be its grammatical relations; as, *Good*, *badly*, etc.

§ 5. Words, in respect to their office or use, are divided into several classes called Parts of Speech.

## CHAPTER VI

### CLASSIFICATION OF WORDS.

§ 1. Words are naturally divided into two classes—PRIMARY and SECONDARY.

The *first class* consists of words which are essential to the language of men, on which other words depend, or to which they bear a branch relation. To this class belong the *noun* and *verb*; for without them no sentence can exist, and with them a complete sentence can be formed; as, "Rivers flow." But it should be borne in mind that the verb itself is, in some degree, secondary to the noun; for the noun or name is the only word which can make sense of itself; the verb, nevertheless, should be regarded as a primary part of speech. The noun being the first and leading part of speech, may be considered as bearing a trunk relation to all the other parts of speech; and consequently all the others bear a branch relation to it.

§ 2. The *second class* consists of words of secondary or subordinate use, or such as are dependent on other words in construction. Of these there are several species.

1. Words which supply the place of other words, are called *pronouns* or *substitutes*.

2. Words, which merely limit the meaning of nouns, are called *articles*.

3. Words, which express the qualities of things, and which are attached to the names of those things, are called *adjectives*. Words, which point out nouns by some distinct specification, are called *specifying adjectives*.

4. Words, which are derived from verbs, and depend on nouns or pronouns in construction, are called *participles*.

5. Words, which modify the sense of other words by expressing the manner of action, or degree of quality, are called *adverbs*.

6. Words, which are placed *before* other words, and show the relation between them and those words which precede in construction, are called *prepositions*.

7. Words, which *join* together parts of a sentence, or parts of a discourse, in a regular construction, are called *conjunctions*.

8. Words, which are thrown between the parts of sentences, to express emotion or feeling, are called *interjections*. But as these words have no grammatical dependence on other words, in construction, they can hardly be said to belong to *written language*.

According to the above scheme, it will be perceived that there are *ten parts of speech* in the English language, namely,—the NOUN, VERB, PRONOUN, ARTICLE, ADJECTIVE, PARTICIPLE, ADVERB, PREPOSITION, CONJUNCTION, and INTERJECTION.

REM.—It is not pretended that this classification is *primary*, but it is convenient. A primary classification would place the *article* with the *adjective*, the *pronoun* with the *noun*, or name, and the *participle* with the *verb*.

## CHAPTER VII.

### NOUNS.

§ 1. NOUN, from the Latin *nomen*—a name, is the name of any thing that exists, whether material, or immaterial; as, man, wood, hope, virtue.

Nouns are of two kinds—common and proper.

Common nouns are the names of a *species* or *class*; as, woman, tree, river.

Proper nouns are the names of *particular individuals*; as, Mary, Delaware.

A noun comprising several persons in one collective body is called a *collective noun*; as, Congress, family, army.

§ 2. Gender, person, number and case belong to *nouns*.

§ 3. GENDER is the distinction of sex.

As there are but two sexes, nouns, strictly speaking, have but two genders, but it is thought to be convenient in parsing to apply four, namely, Masculine, Feminine, Neuter, and Common.

The *Masculine*, from the Latin *mas*—a male, includes all males; as, man, prince.

The *Feminine*, from the Latin *femina*, a woman, includes all females; as, woman, girl.

The *Neuter* includes all which are neither males or females; as, book, hat.

Nouns which are equally applied to both sexes, are called *common\** gender; as, friend, child, cousin.

\* Neuter and common, as applied to gender, are not important, since the neuter is no gender, and the common is either masculine or feminine.

## PERSON.

§ 4. PERSON distinguishes the relation of a noun to the speaker.

Nouns have three persons—the First, Second, and Third.

The *First* person denotes the *speaker*,—the *Second* the *person* or *thing* spoken to,—and the *Third* person denotes the *person* or *thing* spoken of, or about.

## NUMBER.

§ 5. NUMBER is the distinction of *unity* and *plurality*.

Nouns have two numbers—the Singular and Plural.

The *Singular* denotes but *one*; as, a book.

The *Plural* more than *one*; as, books.

## CASE.

§ 6. CASE, from *cado*, to fall, means *state* or *condition*. Case distinguishes the relation of a noun to a verb, preposition, participle, or some other noun.

Nouns have three cases—the NOMINATIVE, POSSESSIVE and OBJECTIVE.

The *Nominative case* indicates the *actor* or *subject* of the verb; as, “The *boy* runs.” “*Jane* was hurt.”

The *Possessive case* indicates possession and ownership; as, “The *boy's* hat.”

The *Objective case* indicates the object of an *action* or a *relation*; as, “Charles struck *John* on the *head*.”

REM. 1.—Nouns may be divided into Material and Immaterial, Abstract and Substantial.

REM. 2.—A Material noun is composed of *matter*; as, wood, stone, iron, water, etc.

REM. 3.—An Immaterial noun is not composed of matter; as, spirit, vanity, pride.

REM. 4.—Abstract nouns are the names of qualities, abstracted or considered apart from the objects to which they belong; as, whiteness, coldness, roundness, honesty, etc.

REM. 5.—Substantial nouns are such as denote real existence, whether *material* or *immaterial*, as opposed to the mere creatures of the imagination or such as denote the absence or non-existence of any thing; as, body, spirit, etc.

*Model.* “Raleigh is the capital of North-Carolina.” *Raleigh* is a *Proper* noun, of the *Neuter* gender, *Third* person, *Singular*, and in the *Nominative* case to *is*, according to Rule 1. *Is* is an Irregular, Intransitive verb, Indicative mode, Present tense, and is of the third person, Singular number, agreeing with its Nominative *Raleigh*, according to Rule 6. *Capital* is a common noun of the Neuter gender, Third person, Singular number, and of the Nominative case, predicated of *Raleigh*, according to Rule 2. *Of* is a preposition, and connects *capital* and *North Carolina*, and shows the relation between them. *North Carolina* is a *Proper* noun of the Neuter gender, Third person, Singular number, in the *Objective* case, and governed by *of*, according to Rule 21.

REM.—Parsing consists, first, in naming the part of speech or class of words to which the word belongs; secondly, in naming the properties or accidents belonging to it; and, thirdly, in pointing out the relations which it sustains to other words in a sentence—such as government, agreement, modification, etc.

## EXERCISES.

Thomas is a boy. George went to Cincinnati in a Steamboat. The cat scratched the dog. The sun gives light. Fishes swim in the sea. The snail does not move quite so fast as the eagle or hawk. The Ohio is a beautiful river. I, John, saw the Holy City. James, where is John? James' book lies on the table. New York is a large city. The Neuse is a navigable river. Adam named all creatures. The fire burns wood. I, Paul, am an apostle of Jesus Christ. The moon shines by night. Honesty is the best policy. Whiteness is the name of a quality. That law is a nullity. The army has encamped. Children play on the green grass. The nation mourns. Jesus fed the multitude.

## CHAPTER VIII.

## VERBS

§ 1. A VERB is a word which\* *asserts* or *affirms*; as, "The river *flows*."

Verbs are divided into *Transitive* and *Intransitive*, *Regular* and *Irregular*, *Auxiliary* and *Defective*.

A *Transitive Verb* has the power to affect an object; as, "Jane writes letters."

*Transitive Verbs* are distinguished by *voice*.† A Transitive Verb is in the *active voice*, when its nominative performs the action; as, "*Brutus slew Cæsar*." A Transitive verb is in the *passive voice* when its nominative receives the *action* which it asserts; as, "*Cæsar was slain by Brutus*."

A verb is *Intransitive* when it has no power to affect an object; as, "The bird *flies*."

A verb is *Regular* when its past tense and perfect participle can be formed by annexing *ed* or *d* to the present tense; as, *walk*, walked; *love*, loved.

A verb is *Irregular* when its past tense and perfect participle are formed by changing the form of the primitive word; as, *see*, saw, seen.

*Auxiliary verbs* help other verbs to form Modes and Tenses; as, *do*, *be*, *will*, *have*, *may*, *can*, *must*, *might*, *could*, *would*, *shall*, and *should*.

A *Defective verb* can not be conjugated through all the Modes and Tenses; as, *ought*.

Verbs have Mode, Tense, Person and Number.

\* The verb is also used in asking questions, commanding, etc. : but still it is regarded as expressing something of the nature of an affirmation.

† By voice is meant the inflection or form of the verb, which shows the relation of the subject to the action expressed by it.

## SECTION I.

## MODES.

§ 2. *MODE*, from the Latin *modus*—manner, is the manner of representing *affirmation*.

Verbs have five modes—the *INDICATIVE*, the *SUBJUNCTIVE*, the *POTENTIAL*, the *IMPERATIVE*, and the *INFINITIVE*.

The *Indicative Mode* affirms positively and without limitation; as, "She loves."

The *Subjunctive Mode* affirms a thing subject to some condition or limitation; as, "If Eliza study, she will improve."

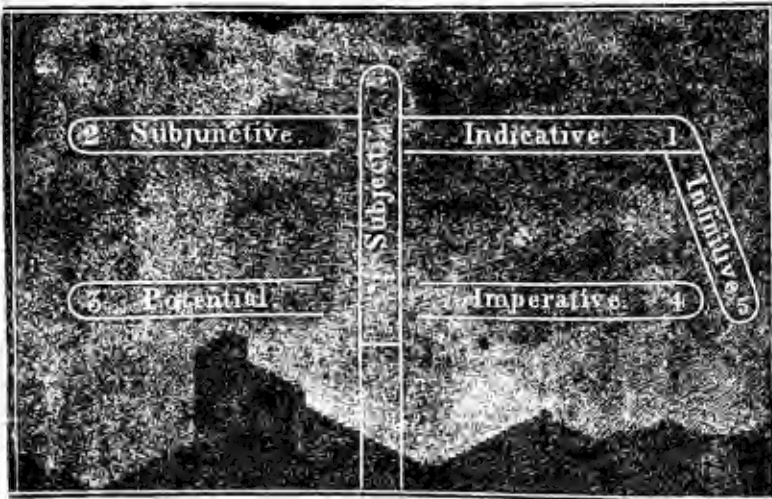
The *Potential Mode* expresses possibility, liberty, power, will, or obligation; as, "It may rain," etc.

The *Imperative Mode* is used for commanding, exhorting, entreating, or permitting; as, "Obey my precepts," etc.

The *Infinitive Mode* does not limit the affirmation to any particular subject; as, "To walk."

The Mode of the verb arises from the various ways in which affirmation is made concerning the subject.

The pupil's perception of Mode may be aided by an ocular illustration. This is done in *Diagram No. 3*.



The perpendicular column represents the subject of affirmation.

Figure 1 represents what is affirmed indicatively; as the figure is in juxta position with the subject, it shows that whatever is indicatively predicated, belongs absolutely to the subject; as, "The bird flies." "Job was patient."

Figure 2 illustrates the Subjunctive Mood, or what is predicated with some limitation; as but one of the parallel lines, of which the figure is composed, is in juxta position with the subject, it shows that what is affirmed of the subject, may or may not belong to it; as, "If Job was patient." "If the bird fly."

Figure 3 illustrates the Potential Mode, or what is affirmed potentially; as the figure is not in juxta position with the subject, it shows that whatever is affirmed potentially, does not belong absolutely to the subject, but only the probability, power, liberty, necessity, etc., of action or quality is predicated; as, "The bird can fly." "John may be good."

Figure 4 illustrates the Imperative Mode, or what is affirmed imperatively. In this Mode, the subject is commanded to act or to possess a quality; it is clear that at the time of command, the action or quality required does not exist in the subject, but, as it is presumed that the speaker has power to enforce obedience, there is a very strong probability that what is commanded will be performed. The figure, therefore, though not in juxta position with the subject, is made to approach very near it; as, "Obey my precepts."

Figure 5 illustrates the Infinitive Mode; as the figure is not connected with the subject, but with the part of the diagram which represents the predicate, it shows that the Infinitive never makes a direct affirmation concerning the subject, but depends upon some other element in construction; as, "He went to join the army."

In this example it is clear to join has no constructive relation with the subject *he*; as, *he to join* would make bad sense.

## SECTION II.

### TENSE

§ 3. TENSE, from the Latin *tempus*, means time. Tense, then, is the distinction of time.

*Verbs* have six tenses—the PRESENT, the PAST, the PERFECT, the PLUPERFECT, the FUTURE, and the FUTURE-PERFECT.

The *Present* tense denotes present time; as, "I write."

The *Past* tense denotes simply past time; as, "I wrote."

The *Perfect* tense denotes what is past and finished, but is also connected with the present time; as, "I have written."

The *Pluperfect* tense denotes time which is not simply past, but prior to some other time which is also past; as, "I had written the letter before the mail arrived."

The *Future* tense denotes simply future time; as, "I shall write."

The *Future-Perfect* tense denotes an action that will be past *at* or *before* a future time specified; as, "I shall have finished the work by the appointed time."

The pupil's perception of the division of time, as indicated by the tenses of the Verb, may be greatly aided by Diagram No. 4, which should be drawn upon the blackboard, and fully explained.

If there is sufficient room on the board, the Diagram should remain on it, that the pupil may compare the time indicated by the verb, which he may be passing, with that marked upon the board. This will not only give the pupil a clearer idea of time, but it will also make a much more lasting impression on the memory.

The space included by the vertical lines (1) represents present time.

The space, on the left of the vertical lines, represents past time, and that on the right of the vertical lines, represents future time.

Figure 2, which consists of but one line, having no connection with the Present, illustrates the Past tense of the verb. This tense is properly used in speaking and writing, when both the event and the period of time in which it occurred are past; as, "Philosophers made great discoveries last century."

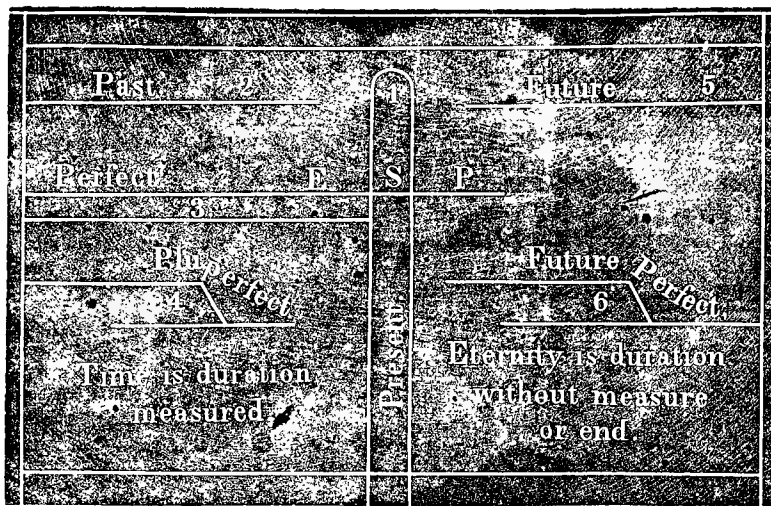


Figure 3, which consists of two parallel lines, illustrates the Perfect tense. This tense embraces a period of time which is not only connected with the present, but frequently extends into the future, as shown by the first line in the figure. This period, as a whole, consists of three component parts;—the Event part, marked E, which is past, the Speaking part, marked S, which is present, is the time occupied in uttering the sentence, and the Post-speaking part, marked P, which is future, denotes that portion of the period of time, subsequent to the uttering of the sentence. But the period embraced by this tense of the verb, sometimes only approaches the Present, as shown by the second parallel line; this is the case when the speaker refers to all the past part of his life; as, "*I have never seen trees so tall.*"

This tense is correctly used in speaking and writing, when the period of time in which the event occurred, is connected with the Present; as, "*I have studied hard this week.*"

Figure 4, which consists of two lines connected, illustrates the Pluperfect tense.

When two past events are connected in sense, the Pluperfect is correctly employed in the prior past of the two events; as, "The thief *had escaped* before the goods were missed." That these two are connected in sense, is obvious; for when the former is uttered, the mind is so much under the influence of the expectation of the latter, that it is disappointed if it is withheld. "The thief *had escaped*"—and what else? before the goods were missed.

Figure 5, which consists of a single line, illustrates the Future tense.

This shows that this tense of the Verb denotes future time simply, having no connection with any event or time. This tense is correctly used when future time is simply indicated.

Figure 6, which consists of two lines connected, illustrates the Future-Perfect tense.

When two future events are connected in construction, this tense is correctly used in the prior future of these two events; as, "John *will have completed* his task by the appointed time.

This tense is called Future-Perfect, because the action or event will be completed *at* or *before* the post future event with which it is connected.

## SECTION III.

### PERSON AND NUMBER.

§ 4. PERSON and NUMBER are not *independent properties of the Verb*, for the verb depends upon its nominative for these properties. Hence, in order to know the person and number of the verb, you must look to its nominative.

The variations which the verb undergoes, takes place principally in the Present tense, and are called *personal terminations*. A nominative of the second person singular, solemn style, requires the verb to end in *t*, *st*, or *est*; but the same nominative, in familiar style, does not require the verb to assume these terminations; but the verb generally takes the plural form.

Some good writers, however, associate a verb of the singular form with such a nominative in the past tense; as, "Witness, where was you standing during the transaction?"

A nominative of the third person, singular, familiar style, requires the verb to assume *s* or *es* for its personal terminations, and, in the solemn style, *th* or *eth*.

The plural nominative of any person clears the verb of these terminations, and generally a nominative of the first person singular has the same effect.

REM. 1.—The second person singular, solemn style, requires the variation of the verb in the past tense, as well as in the present; "Thou *knewest* that I was an austere man." "Thou *walkedst* abroad before thou *wast* able." The difficulty of uttering such terminations, especially in the *past* tense of regular verbs, is no doubt one of the leading causes which has led to their discontinuance in familiar style. Even the society of Friends, who conscientiously adhere to the solemn style, has, in a great measure, rejected these terminations in familiar intercourse; as, "Thou *didst* put thy trust." "When thou *was* here," etc. Those of them who have less grammatical attainments, frequently substitute the objective case *thee* for the nominative *thou*, and associate with it a verb of the third person singular of the *present*, as well as the past tense; as, "*Is thee* well?" "Did *thee* go to church?"

REM. 2.—When auxiliaries are employed, they always undergo the variations instead of the principal verb; as, "Thou who *hast* been a witness of the fact, *canst* state it." When the verb *do* is used as the principal verb, it takes the termination *est*; as, "When thou *doest* alms," etc.; but, when it is used as an auxiliary, it takes the termination *st*; as, "*Dost* thou not *behold*, Malvina, a rock with its head of heath."

REM. 3.—Those auxiliaries, used to form the potential mode, do not vary to agree with any nominative, except a nominative of the second person singular, solemn style; but *must* undergoes no variation; as, "Thou *must* go." *St* should be used, and not *est*, as was formerly used; as, "Thou *mightst*, *couldst*, *wouldst*, or *shouldst* go."

REM. 4.—The solemn style is used in the Holy Scriptures in addresses to the Deity, and is generally preferred in poetry. It is also used, as has already been intimated, by the society of Friends, or Quakers, from conscientious scruples, nor should they be censured for this, but, on the contrary, rather praised.



## SECTION IV.

## CLASSIFICATION OF THE VERB.

Authors differ very much with respect to the classification of the verb. That given by Mr. Murray is the most common. It divides verbs into three classes, viz., Active, Passive, and Neuter. The Neuter verb in this classification embraces all verbs, the passive excepted, which have no power to effect an object. But many of these verbs possess the highest degree of *action*, and flatly contradict Mr. M.'s definition of a neuter verb, viz., "A verb neuter expresses neither action nor passion, but being, or a state of being." "The horse *runs*." "The bird *flies*." Tell the pupil that runs and flies are neuter verbs, and, as such, express no action, and you will contradict the plainest evidence of his senses, and introduce darkness and confusion into all his ideas of action.

REM. 2.—Others have divided the verb into four classes, viz., Active Transitive, Active Intransitive, Passive and Neuter. This classification is preferable to the former; but by no means free from objections. It is no easy task, even by those skilled in language, to draw the line of demarcation between the intransitive and neuter verbs. "The child wept itself sick; but it *slept* a short nap, and *slept* itself well again;" and yet *slept* is called a neuter verb.

REM. 3.—Some, perceiving the difficulties with which these theories are encumbered, have, with one fell stroke, swept away all division, and clothed all verbs, without exception, with a *transitive* power. It is natural for man to run from one extreme to another; hence the difficulty in effecting any reformation, of keeping within its proper limits.

REM. 4.—The classification which we have adopted, and which recognizes but two classes of the verb, viz., Transitive and Intransitive, if not wholly free from objections, appears to us to be decidedly the best, inasmuch as it is the most *simple*, and sufficiently *comprehensive*.

REM. 5.—Nothing can be more obvious than the fact that every verb must either be transitive or intransitive, it either has the power to effect an object, or it has not. Where, then, is the necessity for Neuter and Passive verbs. There is nothing in nature which is perfectly quiescent—not a single particle of matter that is not acted upon by principles which necessarily produce motion; then we need no class of verbs to affirm what does not exist, or what is not the fact. "But they *seem* to be at rest." Why should we cavil about what *seems* to be, when we know what *is*. As to the passive verb, it is substantially transitive, according to Mr. Murray's own definition. "A verb passive," says he, "expresses a passion, or a suffering, or the receiving of an action; and necessarily implies an object acted upon, and an agent by which it is acted upon." Now, if a verb necessarily implies an agent which performs the action, and an object which receives the action, what more is wanting to establish the transitive character of such a verb? But the passive does all this; then the passive verb is inevitably transitive. It not only has the power to affect an object, but it absolutely does it; since the nominative is the object affected by such a verb.

Dr. Webster, speaking of the classification of verbs, says, "From the various uses and significations of verbs, have originated several divisions or classes. The only one in English which seems to be correct, and sufficiently comprehensive, is into *transitive* and *intransitive*."

REM. 6.—Voice is the only distinction necessary to be made in *transitive* verbs; this has already been explained. It may, however, be proper to remark that the passive voice may sometimes be used to better advantage than the active. This is the case, first, when we wish to conceal the agent; as, "My knife is stolen;" secondly, when the nominative of the passive verb is the principal subject of discourse; for instance, if one were writing the life of Cæsar, in narrating the circumstances of his assassination, it would be better to say that "Cæsar was assassinated by Brutus," than "Brutus assassinated Cæsar;" and, thirdly, in order to prevent monotony when we wish to repeat a sentiment which has been expressed in the active voice.

## SECTION V

## REMARKS ON MODES

As to the name and number of Modes, it may be observed that authors differ widely. We have, however, adopted both without fully approving of either.

As a verb in the indicative mode affirms absolutely, without limitation, whether affirmatively or negatively, if it extended no further, no objection could be urged against the name. But the indicative, as well as the potential, embraces interrogatory expressions. Though there is something of the nature of an affirmation in every question, yet there is a marked difference between a positive affirmation and a question; hence Dr. Webster came to the conclusion that it would be better to adopt a negative and an interrogative mode, were it not for the inconvenience of having *modes of modes*. As the difference between a negative and a positive affirmation, consists in the modifying influence exerted upon the verb by the adverb not, and as the verb, considered apart from the adverb, expresses a positive affirmation, there is perhaps no real necessity for a negative mode; but it seems to us, that an interrogative mode is desirable; as it would prevent the extension of the indicative and potential modes, to expressions evidently beyond their legitimate limits.

As the term subjunctive implies something subjoined or added to the end, irrespective of the nature of the affirmation, the name is objectionable. It would be much more appropriate, as Dr. Webster suggests, to call it the conditional mode. The *subjunctive* mode, as its name imports, is limited to a *subjoined member*, though this clause, by inversion, is some times placed first; as, "If Eliza *study*, she will improve." Mr. Murray says, "The subjunctive mode represents a thing under a condition, motive, wish, supposition, etc.; as, 'I will respect him, though he *chide* me.' 'Were he good, he would be happy.'" We may infer from Mr. Murray's definition that no verb is in the subjunctive mode, unless preceded by some conjunction, expressed or understood; this, however, is not the fact; for any word, whether verb or adverb, that limits the affirmation so as to bring it within the limits of the definition, may cause the following verb to be in the subjunctive mode; as, "*Suppose we go.*" "*Before the cock crow, thou shalt deny me thrice.*"

The verb in the present tense of this mode has two forms, called the conjunctive and the indicative. The conjunctive expresses *future contingency*, and should be limited in its use to what is called the subjunctive present; as, "He will not be pardoned unless he *repent*." This form of expression, says Mr. Butler, will be perfectly intelligible, if we suppose an ellipsis of an auxiliary; thus, "He will not be pardoned, unless he *shall repent*." The conjunctive, or limiting word, in such constructions, expresses the *contingency*, and the verb, the *futurity*. Those words which express contingency, not only change the indicative to the subjunctive, but also the potential; as, "If he *should go*." Some authors, however, in such expressions, call the verb potential.

The indicative form expresses a *present uncertainty*; as, "If he *is* at home, he will attend to the business."

Some authors of high standing think the Potential should be embraced in the Indicative; since, in such expressions, as "I can walk," the *ability to walk* is *positively affirmed*. It must be borne in mind, however, that these authors regard the auxiliaries, *may, can, must*, etc., as principal verbs, and the *verbs* which follow them, in the Infinitive mode without the sign *to*. We do not see any particular advantage in this change.

The Infinitive mode is the simple name of the verb taken abstractly, and, as it is incapable of making any affirmation concerning the subject, it can scarcely be said philosophically speaking, to have any mode at all. It partakes of the nature of a noun and a verb, as the participle does of the adjective and verb; hence its true character seems to be participial. Mr. Green, in speaking of it, says, "The Infinitive is here placed among the modes, because it has thus been ranked by common consent, yet it is as really a participle as the forms which bear that name. It does not *assert* action at all, and, therefore, can not properly be said to have mode. It is the simple name of the verb, taken abstractly, and partakes of the properties of a noun and verb, just as the participle partakes of the properties of an adjective and verb."

Some writers speak of an Infinitive in *ing*; as, "Riding on horseback is a healthy exercise." *Riding* is the name of something, and as such, partakes of the nature of

a noun ; but it expresses an action, and, as such, partakes of the nature of a verb ; here we perceive that it precisely coincides with the definition given of the Infinitive. “ *To ride* on horseback is a healthy exercise,” is precisely equivalent to “ *Riding* on horseback is a healthy exercise.” (See Whateley’s Logic.)

Dr. Webster has reduced the number of modes to four, viz. : the Infinitive, Indicative, Imperative, and the Conditional (Subjunctive).

Mr. Butler suggests three, viz. : the Indicative, Imperative, and Infinitive.

Mr. Green would have four, viz. : the Indicative, Subjunctive, Potential, and Imperative.

Perhaps it would not be the best to disturb the arrangement of modes ; which has generally been adopted by common consent ; but, were we disposed to suggest at all, we would suggest five, viz. : the Indicative, Conditional, Interrogative, Potential, and Imperative.

## SECTION VI.

### REMARKS ON THE TENSES

With respect to the number of Tenses, or divisions of time, affected by certain modifications of the verb, a general harmony prevails among authors ; but, as respects the names assigned to these Tenses, they are not so harmonious. We shall here set down a few of the most prominent without attempting to argue their appropriateness or inappropriateness, and leave such teachers as may think proper to use this work to choose for themselves.

Dr. Webster denominates them Present, Perfect, Past, Prior-past, Future, and Prior-future.

Goold Brown, Kirkham and others, call them Present, Imperfect, Perfect, Pluperfect, First-future and Second-future.

The Present, Presept-perfect, the Past, Past-perfect, Future, and Future-perfect, are the designations given by Dr. Bullions and Mr. Butler.

After carefully reviewing the whole ground, we see no sufficient reason for change, but adhere to those we have already given, viz. : Present, Past, Perfect, Pluperfect, Future, and Future-perfect.

The uses of the Present tense are exhibited as follows :

1st. It is used to express what is taking place at the time it is mentioned, or what actually exists now ; as, “ *I am.*” “ *He is writing while we are talking.*”

2d. To express immutable truths, or what occurs habitually ; as, “ *God is all-wise.*” “ *She takes snuff.*”

3d. It is properly used in speaking of an author who is dead, but whose works are still extant ; as, “ *Seneca reasons and moralizes well.*”

4th By a figure called *enallage*, it is used for the *past* in animated narrative ; as, “ *Cæsar leaves Gaul, crosses the Rubicon, and enters Italy with five thousand men.*”

5th. It is sometimes used to express a *relative future* event. This is the case when it is connected with such expressions as *when, as soon as*, etc. ; as, “ *We shall hear the news when the mail arrives.*” “ *As soon as daylight appears we shall leave.*” •

The tenses of the subjunctive and potential modes do not point out time with so much precision as the corresponding tenses of the indicative. The peculiarity of what is called the *Elliptical* Future or the conjunctive form of the subjunctive present, consists in the non-variation of the verb to agree with nominatives of different persons and numbers. This, however, is easily explained by supposing an ellipsis of the auxiliary ; for the principal verb never varies when auxiliaries are used, whether expressed or obviously understood. Most verbs, in the other tenses of the subjunctive, assume the same form as the corresponding tenses of the indicative. There is, however, one peculiarity in the subjunctive past, which demands special notice. In such constructions, the verb assumes the *plural* form of the *past* tense, irrespective of the number and person of its nominative, or the time of its event ; consequently the form of the verb gives no clue to its tense ; “ *If I were he, I would not act thus,*” *i. e.*, *I am not he.* “ *If it were not raining, we would walk out ;*” this expression is equivalent to, “ *It is raining.*”

Dr. Webster calls this the hypothetical tense. Though the time indicated in such expressions is evidently present, yet the mind in its perception associates with it something that is past ; *e. g.*, “ *If things had been so arranged that no rain was falling, we would walk out.*” Again, “ *If, in the order of events, if it had so happened that I had been constituted he instead of I, the identical person I am, I*

would not act thus." It is this element of past time which enters into the mental perception of the case supposed, that can justify its being called at all a past tense.

The potential pluperfect, in point of time, corresponds nearly with the indicative past, as will be seen by comparing the following sentences: "He *went* yesterday." "He *might have gone* yesterday." The *time* indicated by each verb is identically the same, though the nature of the *affirmation* differs widely. (See Formation of Tenses.)

The time indicated by the present tense of the infinitive mode, is exceedingly vague and uncertain. This is shown from the fact that it will accommodate itself in construction with any tense of the verb; as, "I *intend to write*." "I *intended to write*." "I *shall intend to write*." "I *shall have intended to write*."

It denotes an act or state unfinished at the time indicated by the principal verb with which it is construed. Hence Mr. Butler calls the present infinitive the imperfect.

The perfect infinitive generally denotes an act or event, as completed in reference to the verb with which it is construed; as, "To this she *is said to have replied*." "The laws of Draco are said *to have been written* with human blood."

Verbs have three forms in some tenses and two in all, viz., the common form, as, "I *write*;" the intensive or emphatic form; as, "I *do write*;" and the progressive; as, "I *am writing*." The emphatic form is confined to the present and past tenses; but the progressive form continues throughout the tenses, and is called by Dr. Webster the definite tense, whether present, past, or future. It is called progressive, because it points out an event in progress at the time mentioned.

## CHAPTER IX.

### CONJUGATION

§ 1. The Conjugation of a verb is the regular arrangement and combination of its parts, according to the Voices, Modes, Tenses, Numbers, and Persons.

A verb is irregular when the root is varied to form its past tense and perfect participle, or when it is monotonous, having all its parts alike; as, *Go, went, gone, Let, let, let*.

REM. 1.—The *root* of the verb is its simplest form, and is found in the *present infinitive* without the sign; as, *Go, love*, etc.

REM. 2.—The principal parts of the verb, are the *root*, or *present infinitive*, the *past indicative*, and the *perfect participle*.

### CONJUGATION OF THE VERB *TO BE*.

Root or Present Infinitive, *be*, Past Indicative, *was*, Perfect Participle, *been*.

#### INDICATIVE MODE.

##### PRESENT TENSE.

##### *Singular.*

1. I *am*.
2. Thou *art*.
3. He *is*.

##### *Plural.*

1. We *are*.
2. You *are*.
3. They *are*.

## PAST TENSE.

*Singular.*

1. I was.
2. Thou wast.
3. He was.

*Plural.*

1. We were.
2. You were.
3. They were.

## PERFECT TENSE.

1. I have been.
2. Thou hast been.
3. He has been.

1. We have been.
2. You have been.
3. They have been.

## PLUPERFECT TENSE.

1. I had been.
2. Thou hadst been.
3. He had been.

1. We had been.
2. You had been.
3. They had been.

## FUTURE TENSE.

1. I shall *or* will be.
2. Thou shalt *or* wilt be.
3. He shall *or* will be.

1. We shall *or* will be.
2. You shall *or* will be.
3. They shall *or* will be.

## FUTURE-PERFECT TENSE.

1. I shall *or* will have been.
2. Thou shalt *or* wilt have been.
3. He shall *or* will have been.

1. We shall *or* will have been.
2. You shall *or* will have been.
3. They shall *or* will have been.

REM. 1.—The form of the present indicative, as exhibited in the foregoing, is the form now used by our best writers and speakers; but a different form formerly prevailed, and is generally found in our translation of the Bible; as, "There be some standing here," etc. This form consists in the use of *be* without any variation, except when it agrees with a nominative of the *second* person, singular, solemn style; as,

*Singular.*

1. I be.
2. Thou beest.
3. He be.

*Plural.*

1. We be.
2. Ye *or* you be.
3. They be.

REM. 2.—The subjunctive mode has two forms in the present and two in the past. The first form in the present is similar to the corresponding tenses of the indicative, and expresses a *present uncertainty*; as, "If I *am*." The second form expresses a future contingency; as, "If I *be*," i. e., "If I *shall be*." This form is sometimes called the *elliptical future*, or *conjunctive* form; because the auxiliary is not expressed. The first form of the *past* tense corresponds in form with the same tense in the indicative, and implies *past uncertainty*. If I *was*, implies doubt whether I *was* or *not*. This may be called the *common* form. The second form is called the *hypothetical*, and contains a supposition; as, "If I *were*,"—this supposes I *am not*. (See Remarks on Tenses.) A full display of these forms is exhibited in the following:

## SUBJUNCTIVE MODE.

## PRESENT TENSE.

*Singular.*

1. *If* I *am*.
2. *If* thou art *or* you are.
3. *If* he is.

*Plural.*

1. *If* we are.
2. *If* ye *or* you are.
3. *If* they are.

## ELLIPTICAL FUTURE.

*Singular.*

1. *If* I be.
2. *If* thou be.
3. *If* he be.

*Plural.*

1. *If* we be.
2. *If* ye or you be.
3. *If* they be.

## PAST TENSE OR COMMON FORM.

1. *If* I was.
2. *If* thou wast.
3. *If* he was.

1. *If* we were.
2. *If* you were.
3. *If* they were.

## HYPOTHETICAL FORM.

1. Were I, or *if* I were.
2. Wert thou, or *if* thou wert.
3. Were he, or *if* he were.

1. Were we, or *if* we were.
2. Were you, or *if* you were.
3. Were they, or *if* they were.

## PERFECT TENSE.

1. *If* I have been.
2. *If* thou hast been.
3. *If* he has been.

1. *If* we have been.
2. *If* you have been.
3. *If* they have been.

## PLUPERFECT TENSE.

1. *If* I had been.
2. *If* thou hadst been.
3. *If* he had been.

1. *If* we had been.
2. *If* you had been.
3. *If* they had been.

## FUTURE TENSE.

1. *If* I shall or will be.
2. *If* thou shalt or will be.
3. *If* he shall or will be.

1. *If* we shall or will be.
2. *If* you shall or will be.
3. *If* they shall or will be.

## FUTURE-PERFECT TENSE.

1. *If* I shall or will have been.
2. *If* thou shalt or wilt have been.
3. *If* he shall or will have been.

1. *If* we shall or will have been.
2. *If* you shall or will have been.
3. *If* they shall or will have been.

## POTENTIAL MODE.

## PRESENT TENSE.

*Singular.*

1. I may, can, or must be.
2. Thou mayst, canst or must be.
3. He may, can, or must be.

*Plural.*

1. We may, can, or must be.
2. You may, can, or must be.
3. They may, can, or must be.

## PAST TENSE.

1. Might, could, would, or should be.
2. Mightst, couldst, wouldst, or shouldst be.
3. Might, could, would, or should be.

1. Might, could, would, or should be.
2. Might, could, would, or should be.
3. Might, could, would or should be.

## PERFECT TENSE.

*Singular.*

1. May *or* must have been.
2. Mayest *or* must have been.
3. May *or* must have been.

*Plural.*

1. May *or* must have been.
2. May *or* must have been.
3. May *or* must have been.

## PLUPERFECT TENSE.

- |   |   |
|---|---|
| 1. Might, could, would, <i>or</i> should have been.         | 1. Might, could, would, <i>or</i> should have been. |
| 2. Mightst, couldst, wouldst, <i>or</i> shouldst have been. | 2. Might, could, would, <i>or</i> should have been. |
| 3. Might, could, would, <i>or</i> should have been.         | 3. Might, could, would, <i>or</i> should have been. |

## IMPERATIVE MODE.

*Singular.*

2. Be, *or* be thou.

*Plural.*

2. Be, *or* be ye *or* you.

## INFINITIVE MODE.

## PRESENT.

To be.

## PERFECT.

To have been.

## PARTICIPLES.

## IMPERFECT.

Being.

## PERFECT.

Been.

## PLUPERFECT.

Having been.

## REGULAR VERBS.

§ 2. A verb is regular when the Past Tense and Perfect Participle are formed by annexing *d* or *ed* to the root of the verb ; if the root ends in *e*, *d* only is annexed ; as, *Love*, *loved*. When the root ends in any other letter *except e*, and forms its Past Tense and Perfect Participle by annexing *d only*, the verb is irregular ; as, *Hear*, *heard*, *heard*.

CONJUGATION OF THE REGULAR VERB *TO LOVE*, IN THE ACTIVE VOICE.

## PRINCIPAL PARTS.

## PRESENT INFINITIVE.

. Love.

## PAST INDICATIVE.

Loved.

## PERFECT PARTICIPLE.

Loved.

## INDICATIVE MODE.

## PRESENT.

I love,  
Thou lovest,  
He loves.

## PLUPERFECT.

I had loved,  
Thou hadst loved,  
He had loved.

## PAST.

I loved,  
Thou lovedst,  
He loved.

## FUTURE.

I shall *or* will love,  
Thou shalt *or* wilt love,  
He shall *or* will love.

## PERFECT.

I have loved,  
Thou hast loved,  
He has loved.

## FUTURE PERFECT.

I shall have loved,  
Thou wilt have loved,  
He will have loved.

## SUBJUNCTIVE MODE.

## PRESENT.

If I love,  
If thou love *or* lovest,  
If he love *or* loves.

## PLUPERFECT.

If I had loved,  
If thou hadst loved,  
If he had loved.

## PAST.

If I loved,  
If thou lovedst,  
If he loved.

## FUTURE.

If I shall *or* will love,  
If thou shalt *or* wilt love,  
If he shall *or* will love,

## PERFECT.

If I have loved,  
If thou hast loved,  
If he has loved.

## FUTURE PERFECT.

If I shall have loved,  
If thou shalt have loved,  
If he shall have loved.

## POTENTIAL MODE.

## PRESENT.

I may, can, *or* must love,  
Thou mayst, canst, *or* must love,  
He may, can, *or* must love.

## PERFECT.

I can have loved,  
Thou canst have loved,  
He can have loved.

## PAST.

I could love,  
Thou couldst love,  
He could love.

## PLUPERFECT.

I could have loved,  
Thou couldst have loved,  
He could have loved.

## IMPERATIVE MODE.

Love.

Love thou.

## INFINITIVE MODE.

## PRESENT.

To love.

## PERFECT.

To have loved.

## PARTICIPLES.

## IMPERFECT.

Loving.

## PERFECT.

Loved.

## PLUPERFECT.

Having loved.

## THE PASSIVE VOICE.

§ 3. The Passive voice is formed by prefixing the variations of the verb *to be* to the Perfect Participle of a Transitive verb,



throughout all the modes and tenses. No Intransitive verbs can have voice; since they can have no object. They generally have the Active form, though a few of them admit of the Passive; as, "He *is* gone," etc. As a verb in the plural number undergoes no variation, whatever may be the person of its nominative, it is admitted both in this and the next preceding.

## CONJUGATION OF THE VERB *TO LOVE*, IN THE PASSIVE VOICE.

### INDICATIVE MODE.

#### PRESENT.

1. I am loved,
2. { Thou art loved,
- { You are loved,
3. He is loved.

#### PLUPERFECT.

1. I had been loved,
2. { Thou hadst been loved,
- { You had been loved,
3. He had been loved.

#### PAST.

1. I was loved,
2. { Thou wast loved,
- { You were loved,
3. He was loved.

#### FUTURE.

1. I shall *or* will be loved,
2. { Thou shalt *or* wilt be loved,
- { You shall *or* will be loved,
3. He shall *or* will be loved.

#### PERFECT.

1. I have been loved,
2. { Thou hast been loved,
- { You have been loved,
3. He has been loved.

#### FUTURE-PERFECT.

1. I shall *or* will have been loved,
2. { Thou shalt *or* wilt have been loved,
- { You shall *or* will have been loved,
3. He shall *or* will have been loved.

### SUBJUNCTIVE MODE.

#### PRESENT.

1. If I am loved,
2. { If thou art loved,
- { If you are loved,
3. If he is loved.

#### PERFECT.

1. If I have been loved,
2. { If thou hast been loved,
- { If you have been loved,
3. If he has *or* hath been loved.

#### *Or thus.*

1. If I be loved,
2. { If thou be loved,
- { If you be loved,
3. If he be loved.

#### PLUPERFECT.

1. If I had been loved,
2. { If thou hadst been loved,
- { If you had been loved,
3. If he had been loved.

#### PAST.

1. If I was loved,
2. { If thou wast loved,
- { If you was *or* were loved,
3. If he was loved.

#### FUTURE.

1. If I shall *or* will be loved,
2. { If thou shalt *or* wilt be loved,
- { If you shall *or* will be loved,
3. If he shall *or* will be loved.

*Or thus.*

## FUTURE-PERFECT.

- |                          |   |
|--------------------------|---|
| 1. If I were loved,      | 1. If I shall have been loved,              |
| 2. { If thou wert loved, | 2. { If thou shalt or wilt have been loved, |
| } If you were loved,     | } If you shall have been loved,             |
| 3. If he were loved.     | 3. If he shall have been loved.             |

## POTENTIAL MODE.

## PRESENT.

1. I may, can, or must be loved,
2. { Thou mayst, canst, or must be loved,
- } You may, can, or must be loved,
3. He may, can, or must be loved.

## PAST.

1. I might, could, would, or should be loved,
2. { Thou mightst, couldst, wouldst, or shouldst be loved,
- } You might, could, would, or should be loved,
3. He might, could, would, or should be loved.

## PERFECT.

1. I may, can, or must have been loved,
2. { Thou mayst, canst, or must have been loved,
- } You may, can, or must have been loved,
3. He may, can, or must have been loved.

## PLUPERFECT.

1. I might, could, would, or should have been loved,
2. { Thou mightst, couldst, wouldst, or shouldst have been loved,
- } You might, could, would, or should have been loved,
3. He might, could, would, or should have been loved.

## IMPERATIVE MODE.

Be loved, or Be thou loved, or Do thou be loved.

## INFINITIVE MODE.

## PRESENT.

To be loved.

## PERFECT.

To have been loved.

## PARTICIPLES.

## IMPERFECT.

Being loved.

## PRESENT.

Loved.

## PLUPERFECT.

Having been loved.

## INTERROGATIVE CONJUGATION.

REM.—It has already been remarked that both the Indicative and Potential modes are employed in asking questions.

## PRESENT.

*Singular.*

1. Love I ?
2. { Lovest thou ?
- { Love you ?
3. Loveth or loves he ?

*Plural.*

1. Love we ?
2. Love ye or you ?
3. Love they ?

The foregoing form is but little used. The following is the usual mode of asking questions :

## PRESENT.

*Singular.*

1. Do I love ?
2. { Dost thou love ?
- { Do you love ?
3. Does he love ?

*Plural.*

1. Do we love ?
2. { Do ye love ?
- { Do you love ?
3. Do they love ?

## PAST.

1. Did I love ?
2. { Didst thou love ?
- { Did you love ?
3. Did he love ?

1. Did we love ?
2. { Did ye love ?
- { Did you love ?
3. Did they love ?

## PERFECT.

1. Have I loved ?
2. { Hast thou loved ?
- { Have you loved ?
3. Has or hath he loved ?

1. Have we loved ?
2. { Have ye loved ?
- { Have you loved ?
3. Have they loved ?

## PLUPERFECT.

1. Had I loved ?
2. { Hadst thou loved ?
- { Had you loved ?
3. Had he loved ?

1. Had we loved ?
2. { Had ye loved ?
- { Had you loved ?
3. Had they loved ?

## FUTURE.

1. Shall I love ?
2. { Shalt or wilt thou love ?
- { Shall or will you love ?
3. Shall or will he love ?

1. Shall we love ?
2. { Shall or will ye love ?
- { Shall or will you love ?
3. Shall or will they love ?

## FUTURE-PERFECT.

1. Shall I have loved ?
2. { Shalt or wilt thou have loved ?
- { Shall or will you have loved ?
3. Shall or will he have loved ?

1. Shall we have loved ?
2. { Shall or will ye have loved ?
- { Shall or will you have loved ?
3. Shall or will they have loved ?

## POTENTIAL MODE.

## PRESENT TENSE.

*Singular.*

1. Can I love ?
2. Canst thou love ?
3. Can he love ?

*Plural.*

1. Can we love ?
2. Can ye love ?
3. Can they love ?

All the other tenses of the Potential Mode, can be employed in asking questions.

REM.—A negative question is generally equivalent in verbal force to a positive assertion ; as, "Can I not love ?"—I can love. "Shall not the Judge of all the earth do right ?"—The Judge of all the earth shall *do right*.

## CHAPTER X.

## AUXILIARY VERBS.

AUXILIARY verbs are monosyllabic words joined to other verbs, by whose aid the principal verb is chiefly conjugated. They were once used as principal verbs, and a few of them still retain that character ; hence they may be divided into two classes, viz., such as are substantially auxiliary, and such as are sometimes auxiliaries, and sometimes used as principal verbs. Those which are substantially auxiliary, are *may*, *can*, *must*, *shall*, *might*, *could*, *would*, and *should* ; and those which are sometimes used as principal verbs, are *do*, *be*, *have*, and *will*. *Might*, *could*, *would*, and *should* are generally regarded as the past tense of *may*, *can*, *will*, and *shall*. But as the time, indicated by these auxiliaries, is exceedingly indefinite, learners are frequently misled by supposing that those which are said to be in the present tense, always point out *present* time, and those which are said to be in the past tense, point out *past* time. This, however, is far from being the case ; for those in the present tense, as frequently point *future* time as present, and those of the past tense point out *present* and *future*, as well as *past* time.

Though these auxiliaries have lost much of their original import, yet they all impart a shade of meaning to the verbal expression which demands explanation. *May* implies *liberty* or *possibility* ; as, "Ye *may* have life." "It *may* rain." *Must* implies *necessity* ; as, "We *must* eat and drink." The original import of *shall* is that of *obligation* or *to be obliged* ; as, "Thou *shalt* not steal." Though *shall* has lost its original meaning in the *first person*, it generally retains it in the *second* and *third*. In the *first person* it simply *foretells* or *predicts* ; as, "I *shall* visit New York next summer ; but, in the *second* and *third persons*, it generally *threatens* or *commands*, and implies power in the speaker to compel *obedience*. Hence we may perceive the impropriety of using *shall* in addressing the Supreme Being, or in speaking of things or events over which the speaker has no control ; as, "Thou *shalt* not suffer thy holy One to see corruption." "The Lord *shall* fight for us." "Surely goodness and mercy *shall* follow me all the days of my life."

Dr. Webster justly remarks that no human being has a right to use words respecting God which imply authority or command. In the example cited, *will* is the proper auxiliary, expressing prediction.

This meaning of *shall*, however, must be understood with some limitation; for, when *shall* is not uttered emphatically, or when preceded by such words as *when*, *while*, *whoever*, *if*, *provided*, etc., it has nothing of the meaning of *command* or threatening; as, "When you *shall* have read these papers, I will send you the others." "While he *shall* be present." "Whoever *shall* confess me before men, him will I confess before my Father which is in Heaven."

*Should* almost invariably implies *obligation*, and is nearly synonymous with *ought*; as, "He *should* study." *i. e.*, "He *ought* to study."

Dr. Webster's remarks on *will* are so excellent, that we take the liberty to quote them entire. He says, "*Will* has a common origin with the Latin *volô*. Hence the German *wollen*, the old English *woll*, and the present contraction, *won't*, that is, *woll not*."

"This was originally a principal verb, and is still used as such in our language. It denotes the act of the mind in determining, or as determination; for *he wills to go*, and *he will go*, are radically of the same import. When a man expresses his determination of mind, *I will*, we are accustomed to consider the event, or act willed, as certain; for we naturally connect the power to act with the intention; hence we make the declaration of *will* a ground of confidence, and by an easy association of ideas, we connect the declaration with an *obligation* to carry the determination into effect. Hence *will* expressed by a person, came to denote a *promise*."

"But when a person declares the will of another, he is not supposed to possess the power to decide for him, and to carry his will into effect. He merely offers an opinion, grounded on information or probable circumstances, which give him more or less confidence of an event depending on another's will. Hence *will*, in the second and third persons, simply *foretells*, or expresses an opinion of what will take place." See Webster's Grammar, page 57.

Though *will* is one of the signs of the future tense, and, when joined to another verb, it is generally regarded as being in the future tense, yet it should be borne in mind, that it is not unfrequently used potentially, and, as such, embraces a *present* determination, which is, perhaps, to be completed in *future* time. Hence it involves the idea both of present and future time; and as the present resolution to carry out, and complete some event in the future, may be predicated upon the existence of the same thing in time prior to the uttering of the resolution, it may, by an association of ideas, also involve the idea of time past; as, "We *will* serve the Lord," *i. e.*, "We *have served* the Lord, we *are now serving* the Lord, and we *will continue to serve* the Lord."

The principal uses of *do* as an auxiliary, are to impart *emphasis* to declarations, and to *ask* questions; as, "I *do* say it." "He *did* go." "Do you mean what you say?" "Did he visit Rome?"

It is sometimes used as a substitute for some other verb, used in a preceding sentence; as, "Henry loves his book; but John *does* not."

*Do*, as a principal verb, is transitive, and signifies *to act* or *to make*.

*Have* is also a transitive verb, and signifies *to possess*. It is extensively used as an auxiliary, and is frequently used to prevent the repetition of the principal verb; as, "Mary has not seen New York; but her sister has," *i. e.*, *has seen* New York.

*Be* is very extensively used, and, as it signifies existence, is called the *ubstantive verb*.

*Can* implies power or ability ; as, "He *can* go," i. e., He has the *power* or *ability* to go.

REM.—No auxiliary verb has more than two tenses, viz., the Present and Past; and they are briefly represented as follows :

PRESENT.	PAST.	PRESENT.	PAST.	PRESENT.	PAST.	PRESENT.	PAST
May, Be,	Might; Was ;	Can, Do,	could; did ;	Will, Have,	would; had ;	Shall,	should.

When a verb is both a principal and an auxiliary, and is conjugated by means of the auxiliary, the verb, in some of the tenses, will be doubled, or the same form used twice, as will be seen in the following conjugation of *Have*.

## CONJUGATION OF HAVE.

### INDICATIVE MODE.

#### PRESENT TENSE.

##### *Singular.*

1. I have.
2. { Thou hast.  
You have.
3. He has *or* hath.

##### *Plural.*

1. We have.
2. { Ye have.  
You have.
3. They have.

#### PAST TENSE.

1. I had.
2. { Thou hadst.  
You had.
3. He had.

1. We had.
2. { Ye had.  
You had.
3. They had.

#### PERFECT TENSE.

1. I have had.
2. { Thou hast had.  
You have had.
3. He has *or* hath had.

1. We have had.
2. { Ye have had.  
You have had.
3. They have had.

#### PLUPERFECT TENSE.

1. I had had.
2. { Thou hadst had.  
You had had.
3. He had had.

1. We had had.
2. { Ye had had.  
You had had.
3. They had had.

#### FUTURE TENSE.

1. I shall *or* will have.
2. { Thou shalt *or* wilt have.  
You shall *or* will have.
3. He shall *or* will have.

1. We shall *or* will have.
2. { Ye shall *or* will have.  
You shall *or* will have.
3. They shall *or* will have.

## FUTURE-PERFECT.

*Singular.**Plural.*

- |  |  |
|--|--|
| 1. I shall have had.                     | 1. We shall have had.                  |
| 2. { Thou shalt <i>or</i> wilt have had, | 2. { Ye shall <i>or</i> will have had. |
| { You shall <i>or</i> will have had.     | { You shall <i>or</i> will have had.   |
| 3. He shall <i>or</i> will have had.     | 3. They shall <i>or</i> will have had. |

## CHAPTER XI

## FORMATION OF THE TENSES

§ 1. The *Present* tense of the Infinitive is the *root* or simplest form of the verb.

The *Past* tense of the Indicative and Subjunctive modes of regular verbs is formed by annexing *d* or *ed* to the *root*, or by prefixing *did* to the root; as, Love, loved, Walk, walked, or *did* walk; and of irregular verbs by varying the *root*, or prefixing *did* to it; as, I *see*, I *saw*, or *did see*.

The *Perfect* tense is formed by prefixing *have* or its variations to the Perfect Participle; as, "I have loved."

The *Pluperfect* is formed by prefixing *had* to the Perfect Participle; as, "I had loved."

The *Future* is formed by prefixing *shall* or *will* to the root of the verb; as, "I shall or will love."

The *Future-Perfect* is formed by prefixing *shall* or *will have* to the Perfect Participle; as, "I shall have loved."

The *Present* tense of the Potential mode, as it is commonly called, is formed by prefixing *may*, *can*, or *must* to the root of the verb; as, "I may, can, or must love."

The *Past* is formed by prefixing *might*, *could*, *would*, or *should* to the root; as, "I might, could, would, or should love."

The *Perfect* tense is formed by prefixing *may*, *can*, or *must have* to the Perfect Participle; as, "I may have loved."

The *Pluperfect* is formed by prefixing *might*, *could*, *would*, or *should have* to the Perfect Participle; as, "I might have loved."

The *Present* tense of the Infinitive is formed by prefixing *to* to the root of the verb; as, "To love."

The *Perfect* is formed by prefixing *to have* to the Perfect Participle; as, "To have loved."

REM. 1 — The time indicated by the tenses of the Potential mode is much more indefinite than that of the Indicative mode, or even the Subjunctive mode. That called the *Present* tense is applicable to future as well as present time; and what is called the *Past* tense is applicable to present time as well as past.

Some authors, therefore, call these tenses *Indefinite*; to this opinion the author readily subscribes.

In this sentence, "John may go to-morrow," to require the learner to parse the verb *may go* in the Present tense, would contradict the evidence of his senses, and confuse his ideas of time as indicated by the tenses of the verb.

It would, therefore, be much better to call both these tenses *INDEFINITE*.

REM. 2.—The Indicative and Subjunctive modes have *six* tenses each; the Potential has *four*, or more properly speaking, *three*, viz.: the Indefinite (Present and Past), the Perfect and Pluperfect; the Imperative, *one*, viz.: the Present; and the Infinitive, *two*, viz.: Present and Perfect.

REM. 3.—Defective verbs generally have no modification of form to show their tense; some of them undergo no variation to agree with nominatives of different numbers and persons—such as *Quoth*. This verb is only used in the Present and Past tenses, and only with nominatives of the *first* and *third* persons, before which it is always construed; as, “Quoth I, quoth he,” etc.\*

REM. 4.—Though *ought* was once used as the Past tense of *owe*, it is not so employed now. As it has no variation to express tense, its tense can only be inferred from the tense of the Infinitive with which it is invariably construed. If *ought* is followed by the Present Infinitive, it is generally said to be in the Present tense; as, “These things *ought* not so to be.” But, if it is connected with the Perfect Infinitive, it is said to be in the Past tense; as, “This *ought* ye to have done.”

## CHAPTER XII.

### IRREGULAR VERBS.

§ 1. *Irregular* verbs may be divided into four classes :

1st. Such as have a different form in each of their parts; as, go, went, gone; write, wrote, written.

2d. Such verbs as have the Past tense and Perfect Participle alike, but both differ from the *root*; as, teach, taught, taught; fight, fought, fought.

3d. Are such verbs as have the Present tense and Perfect Participle alike, but both have a form different from the Past tense; as, run, ran, run.

4th. Are monotonous, having the same form in all their parts; as, let, let, let; set, set, set.

### LIST OF IRREGULAR VERBS.

PRESENT.	PAST.	PERFECT-PARTICIPLE.
Abide	abode	abode
Am	was	been
Awake	awoke, R†	awaked
Arise	arose	arisen
Bear (to bring forth)	bore	born
Bear (to carry)	bore	borne
Beat	beat	beaten, beat
Become	became	become
Begin	began	begun
Bend	bent, R	bent
Bereave	bereft, R	bereft, R
Beseech	besought	besought
Bid	bid, bade	bidden, bid
Bind	bound	bound
Bite	bit	bitten, bit

\*It is only used in ludicrous style.

†Those verbs whose Past tense and Perfect Participle are followed by R, have also a regular form; as, *AWAKED* or *AWAKENED*.



PRESENT.	PAST.	PERFECT-PARTICIPLE.
Bleed	bled	bled
Blow	blew	blown
Break	broke	broken
Breed	bred	bred
Bring	brought	brought
Build	built, R	built
Burn	burnt, R	burnt, R
Burst	burst	burst
Buy	bought	bought,
Cast	cast	cast
Catch	caught, R	caught, R
Chide	chid	chidden, chid.
Choose	chose	chosen
Cleave (to adhere)	cleaved	cleaved
Cleave (to split)	clove, cleft	cloven
Cling	clung	clung
Clothe	clad, R	clad, R
Come	came	come
Cost	cost	cost
Creep	crept	crept
Crow	crew, R	crowed
Cut	cut	cut
Dare	durst	dared
Deal	dealt, R	dealt, R
Dig	dug, R	dug, R
Do	did	done
Draw	drew	drawn
Dream	dreamt, R	dreamt, R
Drink	drank	drunk, drank
Drive	drove	driven
Dwell	dwelt	dwelt
Eat	ate, eat	eaten, eat*
Engrave	engraved	engraven, engraved
Fall	fell	fallen
Feed	fed	fed
Feel	felt	felt
Fight	fought	fought
Find	found	found
Flee	fled	fled
Fling	flung	flung
Fly	flew	flown
Forsake	forsook	forsaken
Freeze	froze	frozen
Freight	freighted	fraught, R
Get	got	got, gotten
Gild	gilt, R	gilt, R
Gird	girt, R	girt, R
Give	gave	given
Go	went	gone
Grave	graved	graven, R
Grind	ground	ground
Grow	grew	grown

\*Eat, in the past tense and perfect participle, should be pronounced *et*.

PRESENT.	PAST.	PERFECT PARTICIPLE.
Hang*	hung	hung
Have	had	had
Hear	heard	heard
Heave	hove, R	heven, R
Hew	hewed	hewn
Hide	hid	hidden, hid
Hit	hit	hit
Hold	held	held
Hurt	hurt	hurt
Keep	kept	kept
Kneel	knelt, R	knelt, R
Knit	knit, R	knit, R
Know	knew	known
Lade	laded	laden
Lay	laid	laid
Lead	led	led
Leave	left	left
Lend	lent	lent
Let	let	let
Lie (to recline)	lay	lain
Light	lit, R	lit, R
Load	loaded	laden, R
Lose	lost	lost
Make	made	made
Mean	meant	meant
Meet	met	met
Mow	mowed	mown
Pay	paid	paid
Pen (to enclose)	pent, R	pent, R
Put	put	put
Quit	quit, R	quit, R
Read	read	read
Rend	rent	rent
Rid	rid	rid
Ride	rode	ridden
Ring	rang, rung	rung
Rise	rose	risen
Rive	rived	riven
Run	ran	run
Saw	sawed	sawn, R
Say	said	said
See	saw	seen
Seek	sought,	sought
Seethe	sod, R	sodden
Sell	sold	sold
Send	sent	sent
Set	set	set
Sit	sat	sat
Shake	shook	shaken
Shape	shaped	shapen, R
Shave	shaved	shaven, R
Shear	sheared	shorn, R

\* Hang, in the sense of to execute, is regular.

PRESENT.	PAST.	PERFECT PARTICIPLE.
Shed	shed	shed
Shine	shone	shone
Shoe	shod	shod
Shoot	shot	shot
Show	showed	shone
Shred	shred	shred
Shrink	shrank, shrunk	shrunk
Shut	shut	shut
Sing	sang, sung	sung
Sink	sank, sunk	sunk
Slay	slew	slain
Sleep	slept	slept
Slide	slid	slidden, slid
Sling	slung	slung
Slink	slunk	slunk
Slit	slit	slit, R
Smite	smote	smitten
Sow (to scatter)	sowed	sown, R
Speak	spoke	spoken
Speed	sped	sped
Spell	spelt, R	spelt, R
Spend	spent	spent
Spill	spilt, R	spilt, R
Spin	spun	spun
Spit	spit	spit
Spread	spread	spread
Spring	sprang, sprung	sprung
Stand	stood	stood
Steal	stole	stolen
Stick	stuck	stuck
String	strung	strung
Stink	stunk	stunk
Stride	strode, strid	stridden
Strike	struck	struck, stricken
Strive	strove	striven
Strow <i>or strew,</i>	strowed <i>or strewed,</i>	strown <i>or strewn</i>
Swear	swore	sworn
Sweat	sweat	sweat
Sweep	swept	swept
Swell	swelled	swollen, R
Swim	swam, swum	swum
Swing	swung	swung
Take	took	taken
Teach	taught	taught
Tear	tore	torn
Tell	told	told
Think	thought	thought
Thrive	throve	thriven
Thrust	thrust	thrust
Tread	trod	trodden, trod
Wax	waxed	waxen, R
Wear	wore	worn
Weave	wove	woven
Weep	wept	wept

PRESENT.	PAST.	PERFECT PARTICIPLE.
Wet	wet, R	wet, R
Whet	whet, R	whet, R
Win	won	won
Wind	wound	wound
Work	wrought, R	wrought, R
Wring	wrung	wrung
Write	wrote	written

REM. 2.—As the reader of the Bible will frequently meet with forms of the verb which are now obsolete, consequently they do not appear in the List, a few of these are given in the following :

PRESENT.	PAST.	PERFECT PARTICIPLE.
Bear (to carry)	<i>bare</i>	borne
Bear (to bring forth)	<i>bare</i>	born
Drive	<i>drave</i>	driven
Get	<i>gat</i>	<i>gotten</i>
<i>Shew</i>	<i>shewed</i>	<i>shewn</i>
Spake	<i>spake</i>	spoken

REM. 3.—Those marked in italics are obsolete.

## CHAPTER XIII.

### GENERAL REMARKS ON THE VERB.

As some verbs which have the same form have a different signification, care must be taken not to confound them together. When *return* means to *come back*, it is Intransitive, but, when it means to *replace*, it is Transitive; as, "When can you *return* the money?" i. e., replace it. "When will those ladies *return*?" (come back). "Here I *rest* my hopes" (Transitive). "We *rest* in sleep" (Intransitive.).

Some Intransitive verbs become Transitive by taking an object after them of kindred signification; as, "Her lips *blush* deeper sweets." "He *sleeps* the *sleep* of death." "Let me *die* the *death* of the righteous.

The learner should bear in mind that he may learn to know the tense of the verb by the sign and formation of the tenses, without knowing how to apply the tense properly in speaking and writing; hence the necessity of studying thoroughly the philosophy of the tenses, as exhibited in the Diagram of Time and its explanation. The following exercises contain a complete variety of the Voices, Modes, and Tenses. Each verb should be carefully parsed, and compared with the diagrams of modes and tenses, as exhibited in the following model :

*Model.* "Cæsar was slain by Brutus." *Was slain* is an irregular, transitive verb, passive voice, indicative mode, past tense, and is of the *third* person, singular number, agreeing with its nominative Cæsar, according to Rule 6.

*Questions.*—Why is *was slain* a verb? Because it asserts or affirms.—Why is it irregular? Because it forms its past tense and perfect participle by varying the root—Slay, slew, slain. Why is it transitive? Because it has power to affect an object. Why in the passive voice? Because its nominative receives the action. Who performed it? Brutus. Why in the indicative mode? Because it affirms without limitation. What figure in the diagram illustrates it? Figure 1. How does it illustrate it? As the figure is in juxta position with that part of the diagram which represents the subject, it shows that whatever is indicatively affirmed, belongs

absolutely to the subject. Why is the past tense? Because the period of time in which the event occurred, is wholly past. What figure in the diagram illustrates it? Figure 2. How? As the figure has no connection with that part of the diagram which represents present time, it shows that the period of time in which the event occurred is wholly past. Why of the third person, singular? Because its nominative is.

#### EXERCISES.

John will go, if Henry will go with him. The sun shines to-day, though it may be cloudy to-morrow. Dawn on our darkness, and lend us thine aid. The gospel must be preached among all nations. The work can be done. The sun has set behind the western hills. When will day dawn on the night of the grave? The evil that men do, lives after them; but the good is oft interred with their bones. I may have been mistaken. Thou hast betrayed thy friend, and ruined thyself. This ought ye to have done, and not to leave the other undone. He will have visited me three times, if he come next week. If thou hadst been here, my brother had not died. He had written his letter before the mail arrived. Let us go hence. Take heed how ye hear. He might have returned sooner. He could do the work better. Hear; for I will speak of excellent things.

Lord, thou wilt hear me when I pray.  
I am forever thine;  
I fear before thee all the day,  
Nor would I dare to sin.

From your fair cheek, the rose may fade  
By sickness in a day;  
Your beauty, in the dust, be laid,  
Yet Mary's part will stay.

---

## CHAPTER XIV.

### PARTICIPLES.

PARTICIPLES from the Latin *participium*, a partaker, is a word derived from a verb, and partakes of the nature of the *verb*, and also of the adjective; but depends upon a noun or pronoun in construction.

Verbs have three Participles—the *Imperfect*, the *Perfect*, and the *Pluperfect*.

The *Imperfect* participle is formed by annexing *ing* to the first form or root of the verb; as, Talk, talking.

This participle is called *Imperfect*, because it denotes an unfinished state of the action or verbal denotement.

The *Perfect* participle is formed by annexing *d* or *ed* to the Present tense of regular verbs; as, Smile, smiled.

It is called *Perfect* because it denotes the finished state of the action or verbal denotement.

The *Pluperfect* participle is formed by prefixing *having* to the perfect participle; as, "*Having written* the letter, he mailed it."

It is called *Pluperfect* because it implies more than the Perfect. This participle not only denotes the finished state of the action, but also as having been completed before the time indicated by the principal verb of the sentence with which it is associated.

Authors are not agreed with regard to the names assigned to these participles. They have been named as follows:—The Present or Imperfect, the Perfect, and Compound.—*Kirkham*. The Present, Perfect, and Compound-Perfect.—*Ingersoll, Bullions, and others*. The Present, Past, and Perfect.—*Greene*. The Imperfect, Perfect, and Pluperfect.—*Goold Brown*.

We have adopted the last mentioned, for the following reason:—Participles do not, in our judgment, derive their names from the time which they indicate, but from the state of the action which they express.

Then, when a Participle denotes the unfinished state of the action or verbal denotement, it may, with propriety, be called *Imperfect*; it may be called *Perfect* when it expresses the finished state of the verbal denotement; and, with equal propriety, it may be denominated *Pluperfect*, when it implies action completed previous to the time indicated by the verb with which it is associated.

Participles, like verbs, have an *active* and *passive* signification; as, *Having written* a letter—active; a letter *having been written*—passive.

Participles have two forms—*Simple* and *Compound*. A Participle is *simple* when it consists of a single word; as, *Loving*. It is *compound* when it consists of more words than one; as, *Being loved, having been loved*.

The *Imperfect* and *Pluperfect* participles can govern an objective case; but the *Perfect* participle has no governing power.

A Participle is sometimes used without the word on which it depends, in construction, being expressed; as, "*Considering* their means, they have accomplished much." Some authors, in constructions like the above, regard the Participle as *anomalous*, having no word upon which it can depend; but Dr. Webster, in such constructions, supposes that the Participle refers to *we* understood; as, "*We considering* their means," etc.

REM. 1.—As participles have no distinct etymological character, they may be employed as various parts of speech, retaining in all, however, a shade of their participial meaning. They may be employed as *nouns, adjectives, adverbs, prepositions, and conjunctions*; as exhibited in the following examples. In the first, it is used as a *noun*; in the second, as an *adjective*; in the third and fourth, as a *preposition*; in the fifth and sixth, as *adverbs*; and in the seventh, as a *conjunction*.

*First*.—"The *burning* of the temple was contrary to the orders of Titus."

*Second*.—"I see a *flying* cloud."

*Third*.—"I speak *concerning* Christ and the Church."

*Fourth*.—"Nothing was said *touching* that question."

*Fifth*.—"He came *running*."

*Sixth*.—"It is *passing* strange."

*Seventh*.—"Seeing we must part, let us do it peaceably." *Seeing* is used synonymously with *since*. See *Clark's New Grammar*.

*Model*. "We heard the wind *roaring*." *ROARING* is an imperfect participle, derived from the verb *to roar*, and refers to the noun *wind*, according to Rule 18.

*Questions*.—Why is *roaring* a participle? Because it partakes of the nature of the verb and also of the adjective; but it depends upon a noun in construction. Why *imperfect*? Because it denotes an unfinished state of the action or verbal denotement.

## EXERCISES.

The stranger saw the desert thistle, bending there its lonely head. That house, erected on yonder rising ground, drew me from the road. Man beholds the twinkling stars, adorning night's blue arch. God, having finished all his works, rested on the seventh day. Mary, you have accomplished the task assigned you by your tutoress. The object of the campaign being accomplished, the army went into winter quarters. A certain man came running to Jesus. Considering their difficulties, they have done well. He inquired concerning my health. In the beginning God created the heavens and the earth. Bonaparte having lost the battle of Waterloo, fled to Paris.

Sweet fields beyond the swelling flood,  
Stand dressed in living green.

I'll sing the song which doth belong  
To all the human race,  
Concerning death, which steals the breath,  
And blasts the comely face.

## CHAPTER XV.

## PRONOUNS OR SUBSTITUTES.

§ 1. PRONOUN, from the Latin *pro*, for, and *nomen*, a name, is a word used *for* or *instead of* a noun or name.

Pronouns are not only used to represent nouns, but sentences or parts of sentences.

Pronouns are divided into two sorts—*Personal* and *Relative*.

Personal pronouns are distinguished from the Relative by having a form to show their own person.

There are five personal pronouns—*I*, *Thou* or *You*, *He*, *She*, and *It*, with their plurals—*We*, *Ye*, or *You*, *They*. As pronouns represent nouns, they must, of course, possess the same properties which belong to nouns, viz., Gender, Number, Person, and Case.

Pronouns of the first and second persons are not varied to express gender; for as the first person represents the speaker, and the second the person spoken to, they are supposed to be present, and consequently their gender known; but as the third person may be absent or unknown to the person or persons addressed, it is varied to express gender. *He* is masculine, *She* is feminine, *It* is neuter.

PERSON is that property of the noun or pronoun, which shows the relation of the speaker to the subject.

When the speaker represents the subject, it is the first person; as *I*, *We*.

When the speaker addresses the subject, it is of the second person; as, *Thou*, *Ye*.

And when the speaker speaks of or about the subject, it is of the third person; as, *He*, *She*, *It*, *They*.

Most of the pronouns assume different forms in different cases.

This variation of form to express case, is called DECLENSION.

DECLENSION, from the Latin *de*, from, and *clino*, to bend, shows that the possessive and objective cases have different forms from the nominative, as exhibited in the following table :

## FIRST PERSON.

<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i> I,	We,
<i>Poss.</i> my or mine,	our,
<i>Obj.</i> me.	us.

## SECOND PERSON.

<i>Nom.</i> Thou,	Ye or you,
<i>Poss.</i> thy or thine,	your,
<i>Obj.</i> thee.	you.

## THIRD PERSON MASCULINE.

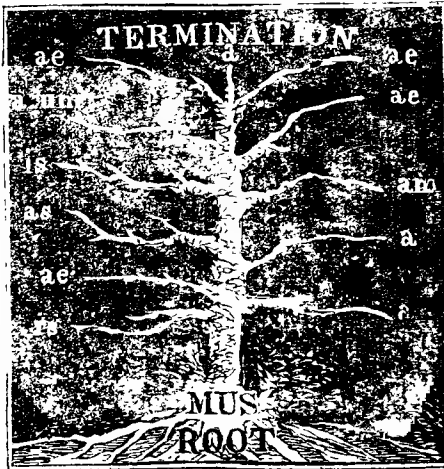
<i>Nom.</i> He,	They,
<i>Poss.</i> his,	their,
<i>Obj.</i> him.	them.

## THIRD PERSON FEMININE.

<i>Nom.</i> She,	They,
<i>Poss.</i> her,	their,
<i>Obj.</i> her.	them.

## THIRD PERSON NEUTER.

<i>Nom.</i> It,	They,
<i>Poss.</i> its,	their,
<i>Obj.</i> it.	them.



The nature of declension will be more clearly understood by a close inspection of Diagram No. 2. As English nouns have but few inflections, we have chosen a Latin noun for this purpose, which, like other Latin nouns, consists of two parts—the Root and Termination.

The root of the Latin noun *Musa* is written at the base of the perpendicular line which represents the nominative case, and the termination at its top. Most of the other five cases have a form, and all a meaning different from the nominative, and are, therefore, called oblique cases. The terminations of these cases are written

at the end of lines forming angles with the pendicular. By annexing these terminations to the root respectively each case is formed. Thus,



genitive, *musæ*, of a muse; dative, *musæ*, to a muse; accusative, *musam*, a muse; vocative, *musa*, O muse! and ablative, *musa*, with a muse, etc.

The declension of English nouns and pronouns may be illustrated by writing consecutively the nominative cases of each person and number on the perpendicular line, and the two other cases at the terminations of lines forming angles with the perpendicular, as exhibited in the diagram.

REM. 1.—The words *Ours*, *Yours*, *Hers*, *Theirs*, etc., are generally treated by Grammarians as pronouns in the possessive case; but Dr. Webster has clearly demonstrated that they are substitutes used in the nominative and objective cases. In the sentence, "My sword and *yours* are kin," *yours* is evidently a substitute for *your sword*, and in the nominative case, connected to *sword* by *and*.

It is generally said, in such constructions, that *yours* is in the possessive case, governed by a noun understood; but if the noun is really understood, it may be supplied; and what sort of sense would *yours sword* make?—evidently bad sense, if not nonsense. See *Dr. Webster's Improved Grammar of the English Language*.

REM. 2.—*Self* is not unfrequently annexed to the personal pronouns to render them emphatic, and to point out the speaker as the real agent of the act; in contradistinction to its having been done by proxy; as, "The sun *himself* must die." "I did it *myself*."

In such cases they are generally called *compound personal pronouns*, and are used in the nominative and objective cases; but never in the possessive; but they may be parsed simply as personal pronouns.

REM. 3.—*It* is frequently used without any definite antecedent, standing merely for a state of things; as, "It is cold," "It rains," "It freezes," etc. "*It*, also admits of the predication of a noun or pronoun of any gender, person, or number; as, "It is the Lord," "It is she," "It is they," "It is he," "It is I," "It is thou."

*Model 1st.* John studies, and he will improve. *He* is a personal pronoun, masculine gender, third person, singular number, agreeing with its antecedent *John*, according to Rule 12, and nominative case to the verb *will improve*, according to Rule 1.

*Questions.*—Why is *He* a pronoun? Because it represents or stands for a noun. Why personal? Because it has a form to show its own person. Why of the masculine gender, third person, singular? Because its antecedent *John* is. Why nominative case? Because it is the subject of the verb in its own clause.

#### EXERCISES.

I saw a man leading his horse slowly over the new bridge. We improve ourselves by close application. Young ladies, you study your lessons carefully. If I go away, I will come again, and receive you to myself. If any man serve me, him will my Father honor. Horace, thou learnest many lessons. John lost his knife, and Henry found it. He did it himself. It is very warm. It snows very fast. It is I; be not afraid! It was the women who first visited the sepulchre. It was Peter who first preached the gospel to the Gentiles. Day was descending, in the west (when) I brought his arms to Crothar; the aged hero felt them with his hands; joy brightened his thoughts.

*Model 2d.* "Yours of the fifth instant has come to hand." *Yours* is a substitute for *your letter*, and in the nominative case to *has come*, according to Rule 1.

## EXERCISES.

Julia injured her book, and soiled mine; hers is better than mine. We leave your forests of beasts for ours of men. The Lord knows them that are his. Your letter of the 20th of this month, like the rest of yours, tells me with so much more wit, sense, and kindness, than mine can express.

There everlasting spring abides,  
And never-with'ring flowers;  
Death, like a narrow sea, divides  
This Heavenly land from ours.

## CHAPTER XVI.

## RELATIVE PRONOUNS.

§ 1. RELATIVE PRONOUNS are such as relate to some word or phrase going before, called the antecedent.

They are *who*, *which* and *that*, and their compounds, such as *whichever*, *whoever*, *whatever*, etc.

*Who* and its compounds are applied to persons only; *which* to brutes and things, and *that* to both persons and things.

*Who* and its compounds are declinable; as,

*Nom.* Who,

*Poss.* Whose,

*Obj.* Whom.

*Which* and *that* are indeclinable.

When the antecedent is qualified by an adjective in the *superlative degree*, or the specifying adjective *same*, euphony requires that *that* should be used in preference to *who* or *which*; as, "Job was the *most patient* man that we read of. He is the *same* man *that* I saw before."

*That* should be used in preference to *who* or *which*, when the antecedent consists of persons and brutes; as, "The *men and horses that* were drowned, have been found."

Also, to prevent monotony, when *who* or *which* has been used in a preceding clause; as, "The wheel killed another man, who is the sixth *that* has lost his life by this means."

*What* is generally parsed as a compound relative pronoun, including both the antecedent and relative; as, "I like *what* you dislike; but if we supply the ellipsis, *what* is simply a specifying adjective; as, "I like *what* thing it is *which* you dislike."

Those pronouns which are used in asking questions, are generally called *Interrogative Pronouns* or relative pronouns of the *interrogative kind*. They are *who*, *which*, and *what*. Of these, *who* only, properly speaking, is an interrogative pronoun. *Which* and *what* belong to some noun expressed or understood, and are consequently specifying adjectives; as, "What book have you?" "Which do you see?"—i. e., *which person* or *thing* do you see?"

As relative pronouns have no form to indicate their gender, person, and number, you must refer to their antecedents, in order to know these properties.

The gender, person and number of the Interrogative can not be known, unless its *subsequent* is expressed or the answer given; but when the subsequent is known, the gender, person and number of the interrogative can be determined. The subsequent is also said to agree in case with its interrogative. (See Construction of Sentences.)

REM. 1.—Though *whichever* and *whatever* are generally called compound relative pronouns, they are nothing more than specifying adjectives, or to say the most, substitutes. (See Part I., Chapter II., Model 6th.)

REM. 2.—That is a relative pronoun when *which* or *who* can be substituted for it; as, "he *that* acts wisely, deserves praise," that is, he *who* acts wisely, etc. "This is the tree *that* produces no fruit," that is, "This is the tree *which* produces," etc.

REM. 3.—When the antecedent is obvious, it is frequently omitted; as, "Whom man forsakes, thou wilt not leave," that is, *him whom* man forsakes, etc. "Who steals my purse, steals trash," that is, *he who* steals my purse, etc.

REM. 4.—What is sometimes used as an interjection; as, "What! is thy servant a dog?"

REM. 5.—As personal pronouns frequently refer to antecedents, and as relative pronouns connect as well as refer to antecedents, Mr. Butler very justly, as we think, suggests the name *connective pronoun* as preferable to relative.

REM. 6.—When the relative refers to antecedents which are collective nouns, *which* or *that* should be used and not *who*; as, "The Legislature *that* met."

*Model.* "The boy whom I instruct, learns well." *Whom* is a relative pronoun, masculine gender, third person, singular, agreeing with its antecedent *boy*, according to Rule 12, and in the the objective case, governed by *instruct*, according to Rule 20.

*Questions.*—Why is *whom* a pronoun? Because it stands for or represents a noun. Why a relative? Because it not only refers to an antecedent, but has no form to show its person.

#### EXERCISES.

She who acts prudently, is worthy of praise. The young ladies whom I instruct, improve very fast. Julius Cæsar who had conquered Gaul, was assassinated by Brutus. This is the tree which produces no fruit. They that sow in tears, shall reap in joy. He took what he could find. Whom shall we send? Me. What have I to do with thee? Let her take whatever pattern suits her best. This is the dog that bit the cat that caught the rat that ate the malt that lay in the house that Jack built. Who worships God, shall find him.

Let him to whom we now belong,  
His sovereign right assert,  
And take up every thankful song,  
And every loving heart.

## CHAPTER XVII.

## THE ARTICLE

§ 1. ARTICLE, from the Latin *articulus*, a joint or small part, is a word prefixed to nouns to limit the extent of their signification; thus, "Man is sinful." In this example *man* is used in a general sense, and embraces in the extent of its meaning "*all mankind*;" but in the sentence, "Thou art *the* man," the meaning of man is circumscribed or limited by *the* to a particular man.

There are two articles—A or AN and THE.

*The* is called the *definite* article. *A* or *an* is called the *indefinite* article.

The *definite* article limits the nouns to a particular object or collection of objects; as, "*The* man." "*The* woman."

The *indefinite* article limits nouns in respect to number; it belongs to nouns in the singular number.

Euphony requires that *an* should be used before words commencing with a vowel sound, and also before words commencing with *h*, when the accent is on the second syllable; as, "*An* old tale," "*An* historic account;" and that *a* should be used before words commencing with a consonant sound; as, "*A* book."

The *definite* article sometimes belongs to *adverbs* in the *comparative* or *superlative* degree; as, "The *more* I examine it, the *better* I like it." "I like this the *least* of all."

The *indefinite* article is sometimes construed with nouns in the *plural* number, when such adjectives as *dozen*, *hundred*, *thousand*, etc., intervene between it and the noun; as, "*A* dozen men."

When an *article* and *adjective* belong to the same noun, the *article* is generally construed before the *adjective*; as, "*A* good man;" but the *indefinite* article is sometimes construed between the adjective *many*, and the noun to which it belongs; as,

"Full *many* a flower is born to blush unseen."

The article *a*, in current discourse, should be pronounced like *a* in far, unless when *emphatic*.

When the *definite* article precedes a word commencing with a *vowel* sound, *e* should have the long sound; but when it precedes a word commencing with a consonant sound, *e* should have the short sound; as, "*The* arts and *the* sciences"—unless *emphatic*.

When *a* and *the* are *emphatic*, the vowels are both long; as, "I did not say *a* man but *the* man."

REM. 1.—When *the* limits an *adverb* or *adjective*; as, "I love her *the* more," "Alexander *the* Great," "*the* deeper the well, *the* solder the water," some authors parse the article *the* as an *adverb*, others call both words a compound *adverb* or *adjective*, as the case may be; either of these ways may do; but we prefer calling both words a complex *adjective* or *adverb*."

REM. 2.—In such constructions as the above, in which the *indefinite* article *a* is construed with a *plural* noun; as, "*A* dozen men," "*A* thousand years," some suppose that there is an ellipsis of a *preposition* before such nouns, and that the article belongs to the words *dozen*, *thousand*, used as nouns; as, "*A*-dozen of men," "*A* thousand of years." When such words are *pluralized*, the *preposition* is expressed;

as, "Thousands of years," etc. This solution appears to be correct; yet we see no good reason why such expressions as a dozen, a hundred, a thousand, etc., should not in most cases be parsed as *complex adjectives*, or as *a* is a contraction of an, the Anglo-Saxon *ane*, one, it may be parsed as a secondary adjective.

REV. 3.—*A* is sometimes used in a prepositional sense, and with the meaning of *by*, *at*, *to*, *on*, etc.; "as, "He gets twenty dollars a month," that is, by the month. "We go a fishing," that is, at or to fishing. "He went ashore," that is, at or on shore."

The article is perhaps too simple as an article to need a Model; but we will present one used in a more complex sense.

Model. "I like this *the least* of all." *The least* is a complex adverb, and modifies like, according to Rule 25.

#### EXERCISES.

A great man is fallen in Israel. Alexander the Great, who conquered the world, was conquered by his own passions. A good man is a great man. A hundred loaves are not sufficient. A thousand stars can be seen by the naked eye. The winds drove the vessel ashore. They gave him five hundred dollars a year. Simon Peter said, we go a fishing. The passions should be governed. Epaminondas was the greatest of the Theban generals.

## CHAPTER XVIII.

### ADJECTIVES OR ATTRIBUTES

§ 1. ADJECTIVE, from the Latin *adjectivus*—from *ad*, to, and *jacio*, to throw, is a word joined to a noun or pronoun to express its quality or limit its meaning; as, "A good man." "That man."

Adjectives may be divided into two classes, viz.—*Qualifying* and *Specifying*.

*Qualifying* adjectives or attributes express some quality of the noun or pronoun to which they belong.

As *quality* may be possessed in different degrees, qualifying adjectives are varied to express the degrees of quality, either possessed by the same object at different times, or by different objects, at the same time, possessing different degrees of the same quality; as, "John is *taller* than he was last year." "Henry is *wiser* than James."

Most adjectives admit of three degrees of comparison—the *Positive*, *Comparative*, and the *Superlative*.

The *Positive* degree expresses an *indirect comparison*, as when we say that "Thomas is tall," we can only determine or know that *Thomas* is tall by comparing him with the general height of men, and finding that he exceeds that standard.

The *Comparative* degree expresses a *direct comparison* between two objects; as, "Eliza is the *taller* of the two."

The *Superlative* degree expresses a *direct comparison* of several objects; as, "That is the *tallest* tree in the forest."

Adjectives expressive of *color* or *taste*, generally have four degrees of comparison, viz.—the *Imperfect*, the *Positive*, the *Comparative*, and the *Superlative*; as, *Brownish, brown, browner, brownest. Sweetish, sweet, sweeter, sweetest.*

The *Imperfect* degree expresses a slight degree of quality inferior to the Positive. It is formed by annexing *-ish* to the Positive; as, *Black, blackish*; but when the Positive ends in *e* it is dropped; as, *White, whitish. See Dr. Webster's Improved Grammar of the English Language.*

*Monosyllabic* adjectives are compared by annexing *-r* or *-er* to the Positive to form the Comparative, and *-st* or *-est* to the Positive to form the Superlative; as, *Mild, milder, mildest.*

When a *Dissyllabic* adjective has the accent on the second syllable, or ending in *y* or *le*, it admits of the same termination; as, *Polite, politer, politest. Holy, holier, holiest. Able, abler, ablest*; but other dissyllabic adjectives, and all adjectives of more than two syllables, seldom or never admit of these terminations, but are compared by prefixing *more* and *most, less* and *least.*

Some adjectives admit of *-most* as a suffix; as, *Nether, nethermost.*

Some adjectives are said to be *secondary*, and qualify other adjectives; as, *Pale red lining. Dark brown cloth.*

The Degrees of Comparison are illustrated by the following Diagram:

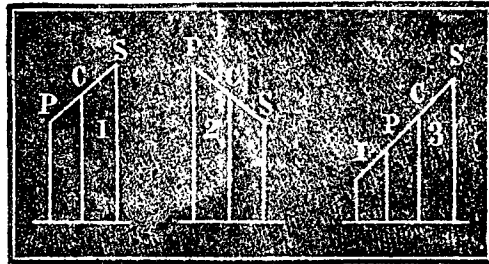


Figure 1 illustrates the increase of the Positive, or Comparison *ascending*; as, Positive, *Wise*; Comparative, *wiser*; Superlative, *wisest.*

Figure 2 illustrates diminution of the Positive, or Comparison *descending*; as, P. *Wise*; C. *less wise*; S. *least wise.*

Figure 3 illustrates the comparison of such adjectives as have four degrees; as Imperfect, *Greenish*; P. *green*; C. *greener*; S. *greenest.*

It will be perceived by inspecting the Diagram, that the Superlative expresses the highest or lowest degree of quality; the lines S\*\*\* S, in Figures 1 and 2, make these extremes.

When an attribute is merely named, it may be said to express an abstract quality; as, *Cold, hot, good, bad.* In the former words called *cold* and *hot*, we merely get the abstract idea of *physical* quality; in the latter, that of *moral* quality; but when we say, *a cold day, a hot day, a good man, a bad man*, the adjectives may be said to be assumed of their supers respectively; again, when we say, *this day is cold, that day was hot, this man is good, that man was bad*, these attributes may be said to be predicated of the subjects of their respective sentences. See *Construction of Elements.*

REM. 1.—Some adjectives are *irregular* in comparison; as, *Good, better, best. Little, less, least. Fore, former, first.*

REM. 2.—Some adjectives are *defective*, being wanting in some one of the degrees; as, *nether, nethermost.* In this adjective, the positive is wanting

REM. 3.—Some adjectives express *quality absolutely*, and do not logically admit of comparison; as, *Round, square, parallel*. To these may be added such as have a positive form, but a superlative signification; as, *Perfect, chief, supreme, extreme*, etc. Our best writers and speakers, however, frequently compare such adjectives as the last mentioned; as, "Our sight is the *most perfect* of all our senses."—*Addison*. This is done as a matter of convenience, not that any one supposes that any thing can be absolutely *perfect*, and another thing *more perfect* or *most perfect*,—the expression, too, is generally more concise and elegant than to express the same idea by circumlocution. It would be more elegant to say our sight is the *most perfect*, than to say our sight *approaches nearest to perfection*. Such adjectives, however, should not be needlessly compared; as, "The *Supremest Being*." "The *chiefest good*," etc.

REM. 4.—When adjectives are compared by the adverbs *more* and *most*, *less* and *least*, some authors advise not to parse the adverb with the adjective, but separate from it. We do not, however, see the importance of this; as *more wise* means precisely the same thing as *wiser*. *Adverbs* thus used do nothing more than to assist the adjective in performing the degrees of comparison, as the auxiliary verbs do the principal verbs in forming their modes and tenses. We regard either way as correct.

REM. 5.—*Qualifying* adjectives not only express the quality of the nouns of which they are assumed or predicated, but they also limit the extent of their meaning; as, when we say a *red rose*, the adjective *red* limits the noun *rose* to a less number; as there are fewer *red roses*, than *roses*. And, as other qualities are added, the extension of the meaning will be still more circumscribed; as, "A *good, wise, and prudent prince*." Hence it is said in such cases, that the *extension* is *diminished*, and the *comprehension increased*; since the noun comprehends a greater number of qualities, but extends to a fewer number of things.

*Model*. "David was a *pious prince*." *Pious* is a qualifying adjective, in the positive degree—(compared)—pious, more pious, most pious, and belongs to prince, according to Rule 15.

*Questions*.—Why is pious an adjective? Because it limits a noun. Why a qualifying adjective? Because it expresses a quality of the noun prince, as well as limits it. Why in the positive degree? Because it expresses an indirect comparison.

#### EXERCISES.

Man is a great sinner; Christ is a great Saviour. Some roses are red, and others are white. These are parallel lines. Parallel lines can never meet and form an angle. We should worship the Supreme Being; he is worthy of our highest praises. The law is holy, just and good. His heart is as hard as the nether mill stone. A good man enjoys comfort in the darkest hour of adversity. I purchased a piece of dark brown cloth. The aurora borealis imparts a reddish hue to the sky.

The cold, bleak winds may on you blow,  
And darkness gather round;  
Yet this blest thing, full well I know,  
Will ever bright be found.

## CHAPTER XIX.

### SPECIFYING OR LIMITING ADJECTIVES

§ 1. SPECIFYING adjectives point out their *subjects* or *supers* by some distinct specifications; but do not express any quality.

As specifying adjectives express various *shades* and *colorings* of thought, they may, with propriety, be classified under the following heads, viz.—*Distributive, Demonstrative, Indefinite, Interrogative, Numeral, Ordinal, and Circumstantial.*

The Distributive adjectives denote the *person* or *things* which make up a *whole* or *class*, each taken separately and singly. They are *each, every, either* and *neither*. These frequently belong to the subjects of universal propositions; as, "Every man is accountable to God."

The Demonstratives point out their subjects in the *most definite* manner. They are *this, that, these, those, former, latter* and *yonder*; as, "This tree." "Yonder house," etc.

The Indefinite point out their subjects in a *general* or *indefinite* manner. They are *any, all, such, same, some, other, another*, and perhaps some others.

The Interrogative are joined to nouns in *asking questions*; as, "Which way shall I fly?" "What man is that?"

Numeral specifying adjectives limit their subject in respect to *number*. They are used in counting; as, "One man." "Twenty men."

Ordinal are used in numbering, or in expressing the order in which *supers* or *subjects* are arranged; as, *First, second, third*, etc.

Circumstantial arises from the peculiar *circumstances* under which they are employed; as, "A *Scottish* bonnet." "An *Arabian* horse." "A *desert* thistle, etc. These are so numerous that no list can be given.

REM. 1.—Many writers call such words as *my, thy, his, her*, etc., *possessive adjective pronouns*. That these words limit nouns by denoting possession, is readily conceded, but the same may be predicated of all nouns in the possessive case; and as these represent nouns in the possessive case, we see no good reason why they should not be parsed simply as *pronouns*.

REM. 2.—Though we have arranged the specifying adjectives under the preceding heads, all the distinction that is required to be made in parsing the adjective, is that of *qualifying* and *specifying*.

REM. 3.—Specifying adjectives sometimes belong to pronouns, though not frequently; as, "A good understanding have *all they* that fear the Lord."

REM. 4.—Many of the specifying adjectives are used as substitutes; but when they are so used they are not specifying adjectives; as, "None performs his duty too well."

REM. 5.—The distinction between *qualifying* and *specifying* adjectives, is not always very obvious; for they frequently run into each other in various ways. "The *northern* hemisphere." *Northern* not only points out the *situation* of the hemisphere, but it also designates its *local* relation to the *southern* hemisphere. "A *human* action." *Human* not only limits action to acts which human beings perform, but also, by association of ideas, it involves something of quality, of rationality, and accountability.

*Model.* "I saw that man before."

*That* is a *specifying* or limiting adjective, and belongs to man.

*Questions.*—Why is *that* an adjective? Because it is joined to a noun. Why a specifying adjective? Because it limits the noun without expressing any quality.

#### EXERCISES.

He looked this way, and that way, and, when he saw no foe, he slew the Egyptian. Some men sin deliberately and presumptuously. Every man has some faults; but some persons can not see their own faults. All we, like sheep, have gone astray. Every heart knows its own sorrows. Yonder house drew me from the road. What books are these? He was the first man that mounted the works. Caesar entered Gaul with five thousand



men. Bonaparte invaded Russia with an army of four hundred thousand soldiers. He purchased an iron plow. He wears a gold watch.

Let every mortal ear attend,  
And every heart rejoice;  
The trumpet of the gospel sounds  
With an inviting voice.

## CHAPTER XX

### ADVERBS OR MODIFIERS.

§ I. ADVERB, from the Latin *ad*, to, and *verbum*, a word, is a word used to modify the meaning of *verbs*, *participles*, *adjectives*, and other *adverbs*.

Adverbs may be divided into four general classes,—adverbs of *place*, of *time*, of *cause*, of *manner*.

Adverbs of *place* answer the questions *where*, *whither*, *whence*; as, *Where*, *there*, *above*, *yonder*, *below*, *somewhere*, *back*, *upwards*, *downwards*, etc.

Adverbs of *time* answer the questions, *when*, *how long*, *how often*; as, *Then*, *yesterday*, *always*, *ever*, *continually*, *often*, *frequently*, etc.

Adverbs of *cause* answer the questions, *why*, *wherefore*; as, *Why*, *wherefore*, *therefore*, *then*.

Adverbs of *manner* answer the questions, *how*; as, *Elegantly*, *faithfully*, *fairly*, etc. They are generally derived from adjectives denoting quality.

REM. 1.—Adverbs are of comparatively recent invention. They took their position in the great family of words long since the other parts of speech. The truth of this remark may be safely inferred, if nothing were known of their history; for they are a kind of substitute for some two or three other parts of speech; as, “She walks *gracefully*,” in this sentence, *gracefully* is a substitute for “*in a graceful manner*.” The pupils may be profitably exercised in pointing out the *adverbial equivalents*, by which their meaning and application will be more fully understood as exhibited in the following specimens: *Here*, *to* or *in this place*; *there*, *to* or *in that place*; *where*, *in what place*; *wherefore*, *for what reason*; *therefore*, *for that or this reason*; *how*, *in what manner*, etc. For construction of adverbs, see *Construction of Elements*.

REM. 2.—When a preposition is joined to an adjective (there being an ellipsis of the noun), the phrase, thus formed, may be called an *adverbial phrase*; as, *In vain*, *In short*, *at length*, *on high*, etc.

*Model*. “The lowering clouds move *slowly*.” *Slowly* is an adverb, and modifies the verb *moved*, according to Rule 25.

*Questions*.—Why is *slowly* an adverb? Because, in this example, it is added or joined to a verb to point out the manner of its action.

### EXERCISES.

The Roman women once voluntarily contributed their most precious jewels to save the city. My friends visit me very often at my father's office. Do justly, love mercy, and walk humbly before thy Creator. This pen writes extremely well. Why does he delay so long? How are the mighty fallen? He has come at length. In short, I am a downright curious fel

low. Jocund day stands tiptoe on the misty mountain top. Whither wentest thou? If you have tears, prepare to shed them now. How long will war desolate the earth? Where dwellest thou? Then let the last loud trumpet sound.

Merrily, merrily shall I live now,  
Under the blossom that hangs on the bough.

## CHAPTER XXI.

### PREPOSITIONS.

§ 1. PREPOSITION, from the Latin *prepositus*, placed before, is a word placed before some noun or pronoun, which it governs; it also shows the relation which this word bears to some other word which precedes\* it in construction; as, "John went *with* his sister to church."

*With*, in this sentence, shows the relation between *went* and *sister*—*went with sister*, and *to* shows the relation between *went* and *church*—*went to church*.

The term which precedes the preposition in construction, is called its *antecedent* term; that which follows it, its *subsequent* term.

A noun, pronoun, verb, participle, adjective, or even an adverb, may be the *antecedent* term of the preposition.

A noun, pronoun, participle, or a part of a sentence, may be its *subsequent*.

REM. 1.—The terms of the preposition are often transposed. The pupil must be guided by the sense alone to determine what words are connected by the preposition.

REM. 2.—When the two terms of the preposition are read in *juxta position* with it, they will make sense.

REM. 3.—A preposition sometimes shows precisely where a *person* or *thing* is, by showing the relation which the *person* or *thing* inquired for, bears to a series of terms; as, "The gentleman is *at home in the house up stairs, by the fire*." (See Construction of Elements.)

REM. 4.—Though we do not believe that a list of prepositions is generally useful to learners, and may in some instances be injurious; since the same word is not unfrequently used interchangeably as a preposition, an adverb, and a conjunction; yet, because teachers generally desire it, and it may be useful as a table of reference, the principal prepositions are given in the following list:

Abroad	Amid }	Behind	By
About	Amidst }	Below	Concerning
Above	Among }	Beneath	Down
According to	Amongst }	Beside }	During
Across	Around }	Besides }	Except
After	At	Between	Excepting
Against	Athwart	Betwixt	For, From
Along	Before	Beyond	In, Into

\* Which precedes it in construction, i. e., in the natural order of construction.

Near	Respecting	To	Up, Upon
Of, Off	Round	Touching	With
Out*	Since	Toward }	Within
Out of	Save†	Towards }	Without
Over	Though	Under	Via
Pa .	Throughout	Underneath	
Regarding	Till	Until, Unto	

REM.—*According, notwithstanding, during, respecting, regarding, etc.*, were no doubt formerly used as participles, and they are still so regarded by some authors, and may be considered as such in some instances.. “*Notwithstanding* his poverty, he is content.” Dr. Webster says that in this example, *notwithstanding* is a participle, being composed of the adverb *not* and the participle *withstanding*, and that poverty is in the *nominative* case *absolute*. Thus, he is content, his poverty notwithstanding, *i. e.*, not hindering or opposing.‡

Model. “He went *from* London.” *From* is a preposition, and connects *went* and *London*, and shows the relation between them, by Rule 30.

Questions.—Why is *from* a preposition? Because it connects words, and shows the relation between them. Which is its antecedent term? *Went*. Why? Because it precedes it in the natural order of construction. Which the subsequent term? *London*. Why? Because it follows it in the natural order of construction. In what case is its subsequent term *London*? In the objective case. By what is it governed? By the preposition *from*.

#### EXERCISES.

Turn from your evil ways, O house of Israel! He maketh me lie down in green pastures. On either side of the river, grows the tree of life, which yields her fruit every month. He leadeth me in the paths of righteousness for his name's sake. Under the rose, are many thorns. The Allwise Creator bestowed the power of speech upon man for the best of purposes; but, alas! he has often perverted it to the worst of uses. Athwart the sky, red lightnings flashed. Across the orbits of the planet, the comet rolls in flame.

Now, in the garden 'neath the bow'rs,  
He slumbers in the tomb;  
Upon it, fall the summer show'rs,  
Around it, flowers bloom.

The king of France, with forty thousand men,  
Marched up the hill, and then marched down again.

\* Out should generally be parsed as an adverb.

† For *save, except, but, etc.*, see Peculiar Constructions.

‡ As I quote from memory, I may not have used Dr. Webster's precise language, but I have given his sentiments.

## CHAPTER XXII.

## CONJUNCTIONS OR CONNECTIVES.

§ 1. CONJUNCTION, from the Latin *conjunctio*, a joining, is a word that connects words and sentences in construction, joining two or more simple sentences into one compound one, and continuing the sentence at the pleasure of the writer or speaker. It also begins sentences after a full period, manifesting some relation between sentences in the general tenor of discourse.

The principal conjunctions, used in connecting discourses, are *and*, *or*, *either*, *nor*, *neither*, *but*, *than*.

REM. 1.—We regard the common division of conjunctions into *copulative* and *disjunctive*, as *unphilosophical* and *illogical*.

Of all the conjunctions called *copulative*, *and* alone deserves that name, and as to *disjunctive* conjunctions, the name itself is objectionable. None in the list will coincide with the definitions given by authors, except *but*, and that is very doubtful. Dr. Webster has shown that *but* does not affect the opposition; but the opposition is produced by other words, as in the following sentence; "Eyes have they, *but* they see not; ears have they, *but* they hear not;" the opposition will remain if *but* be omitted; as, "Eyes have they, they see not; ears have they, they hear not."—(See Dr. Webster's *Improved Grammar of the English Language*.)

REM. 2.—A more logical division would be into *copulative*, *alternative*, *negative*, *adversative*, *comparative*, *causal* and *illative*.

*And* is called *copulative*, because it couples or unites two or more persons or things which may have the same predicate; as, "John, James and Thomas are good students." As *good students* is affirmed of all coupled by *and*, so *good student* may be affirmed of each one taken separately; as, "John is a good student," etc.

*Or* expresses an *alternative* either between two elements which express an alternative of *ideas*, or between two words which express the *same idea*; as, "John or James was ill." *Ill* is affirmed of one or the other; but it is uncertain which. "He saw a large bay or gulf." In this example, there is only an alternative of *words*; for *bay* and *gulf* mean the same thing. *Or* is frequently preceded by *either*.

*Nor*, which is generally preceded by *neither*, is a *negative*; since the predicate is really denied of the subjects which it connects; as, "*Neither* life *nor* death can separate us from the love of God," etc. Here the predicate is emphatically *denied* of *life* and *death*; as will be clearly seen by resolving the sentence into two separate propositions; thus, *life* can not separate us from the love of God, and *death* can not separate us, etc.

*Adversative* conjunctions are such as join on members which express some contrariety, difference, or opposition; as, "He is a pious man, *but* a fanatic." It should, however, be distinctly borne in mind, that *but* does not always join on a member expressive of opposition.

*Comparative* conjunctions are such as join on a clause which is, in some way, compared with the preceding or leading clause. *Than* joins on a member expressive of *inequality*, and *as* of *equality*; as, "Thomas is taller *than* Henry." "She is as handsome *as* her sister."

*Because*, *since*, *inasmuch*, *as*, etc., are called *causal* conjunctions, because they join on a clause which assigns the cause or reason; as, "You are happy, *because* you are good." In this example, the *cause* is assigned; but in the following example, the *reason* is assigned; "It has rained *because* the ground is wet. The ground being wet, is *not* the *cause* of rain; but it is the *reason* of my knowing it."

*Illative* conjunctions join on a conclusion; as, "Wisdom is the principal thing; *therefore* get wisdom."

REM. 3.—When two conjunctions are used to form but one connection, having a mutual relation to each other, they are called *correlative*, or *corresponding* conjunc-

tions; as, *Either or, Neither nor, Though yet, Both and, Not only but*, etc. (See Part I., Model.)

REM. 4.—Though we have given several divisions of the conjunction—to which more, perhaps, might be added, yet we recommend no division whatever in parsing; it is enough to say it is a conjunction, and tell what it connects.

*Model.* "Wheat grows in fields, *and* men reap it." *And* is a conjunction, and connects the two clauses of the sentence.

#### EXERCISES.

He came with her, but he went away without her. He can succeed, if he will try. Joseph and his brother reside in New York. Both Adams and Jefferson died on the fourth of July. Job was wiser than his friends. Mary loved Jesus more than the things of the world. Charity suffereth long, and is kind. Daniel Webster was not only a distinguished statesman, but he was also an eminent orator. Those trees are flourishing, because the ground is rich.

The way of the transgressor is hard;  
S is a transgressor;  
Therefore the way of S is hard.

Ye are neither cold nor hot. Either Henry or James is in fault.

"There generous fruits that never fail,  
On trees immortal grow;  
There rocks, and hills, and brooks, and vales,  
With milk and honey flow."

## CHAPTER XXIII.

### INTERJECTIONS OR EXCLAMATIONS.

§ 1. INTERJECTION, from the Latin *inter*, between, and *jectum*, thrown, is a word generally thrown between words or sentences, to express some strong *emotion* or *feeling* of the speaker. As interjections have no grammatical construction in a sentence, they can hardly be said to belong to written language.

Interjections express various *passions, feelings*, or *emotions* of the mind; as, *Oh! alas, pish, pshaw, hail, welcome, bless me*, etc.

REM.—When a noun or pronoun of the second or third person, without any intervening prepositions, follows the interjection, it is said to be in the *nominative* case; but, when a pronoun of the *first* person follows, it is put in the *objective* case; as, "O thou!" "O my country!" "Ah, me!" Hence some grammarians have come to the conclusion that interjections govern these cases respectively. See Kirkham's Grammar, page 164. But, as interjections have no dependent construction in a sentence, they certainly can have no government; consequently the words which follow them must be disposed of in some other way. If the noun or pronoun is

directly addressed, it is in the *nominative* case *independent*, as it is called; as, "O Lord!" But, if no address is made; as, "Oh! my country!" it is in the case independent by exclamation, or it may be, in some instances, in the objective case, being governed by some verb or preposition understood; as, "Oh! *pity* my country," or "*help* my country." In such expressions as "Ah me! miserable!" that *me* is governed by a verb or preposition understood, is obvious; as, "Ah! *pity* me *who am* miserable." (See Peculiar Constructions, also Gould Brown's Grammar, page 175.)

## CHAPTER XXIV.

### PECULIAR CONSTRUCTIONS, IDIOMS, AND INTRICACIES.

REM. 1.—Some verbs, such as *giving, asking, sending*, etc., are followed by two objective cases—one denoting a personal, the other a verbal object. The one which is directly effected by the verb's action, is called the direct object, the other the indirect; as, "John gave *me* the fruit." In this sentence *fruit* is the direct object, and *me* the indirect object. The indirect object of all such constructions is governed by some preposition understood. This will be seen by the transpositions of the objectives; as, "John gave the fruit to *me*." In analyzing\* such sentences, the learner will observe that the indirect object constitutes an implonary member; as, "[John gave (, *me*) the fruit.] [The merchant sent (, *me*) the book] (by mail.)"

In all such constructions the sense alone must determine what preposition should be supplied. "My father bought *me* a horse." "John's teacher asked *him* a question." In the first of these examples *for* should be supplied; and in the second, *of* should be used—*asked* being nearly synonymous with *demanded*. Thus, "My father bought a horse *for* *me*." "John's teacher asked a question *of* *him*."

REM. 2.—When a verb is followed by two objectives—one denoting the material out of which the other is made; the one which denotes the material is governed by *of* understood; as, "[John's teachers made (, *him*) a good scholar.]"

The truth of this remark will be seen by the transposition of the two objectives; thus, "John's teachers made a good scholar *of* *him*." John's teachers evidently made the *scholar* and not *him*.

This construction harmonizes with the Latin language, viz., the noun denoting the material out of which another is made, is put in the ablative case, and translated with *of* before it. Some authors govern the first objective by the verb, and put the second after *to be*, understood; as, "John's teacher made *him to be* a good scholar."

REM. 3.—When a *sub-member*, which breaks its *super*, is introduced to measure the exact *overplus* or deficiency of what is affirmed in its *super*, *by* is understood; as, "[He gave (, *twenty dollars*) too much] (for the horse.)" "[The tea is (, *six pounds*) too heavy.]"

But when the *super* is not broken by its *sub*, *by* must be expressed; as, "[The tea was too heavy] (by six pounds.)"

REM. 4.—When the verb *to make*, in the passive voice, is used in the sense of *to change*, the noun or pronoun which follows it in construction, is governed by *into* understood; as, "Command that these stones be *made bread*,"—i. e., [These stones can be *made*] (into bread,) (command that.)

REM. 5.—When the verb *tell*, in the passive voice, means *to inform*, the noun or pronoun which follows it in construction, is governed by *of* understood; as, "[That unfortunate man was told] (, the truth,)" i. e., he was informed *of the truth*. The same may be predicated of *forgive*, used in the sense of *relieve*; as, "Forgive us our debts,"—i. e., relieve us *of* our debts.

REM. 6.—When the verb *teach* in the passive voice, is used in the sense of *instruct*,

\*That is, separating a sentence into clauses and phrases.

the noun which follows it in construction, is governed by *in* understood; as, "Those young ladies were taught grammar at college"—i. e., they were *instructed in* grammar.

In constructions like the foregoing, some authors of high standing contend that verbs in the *passive* voice govern the objective case. With all due deference to their opinion, we must nevertheless dissent from it. It is admitted by all that the nominative case of a verb in the passive voice receives or endures the action, which action is performed by some agent expressed or understood. Now, as the *nominative* is the *object* of the verb's action, we can not see how something else, which is entirely distinct from the nominative, can at the same time, be the object of the same action.

REM. 7.—When *become* is used in the sense of *grow* or *increase*, *into* is understood; as, "The scion *becomes* a tree." "A calf *becomes* an ox."

In the above examples *ox* and *tree* can not, nor are not, predicated of *scion* and *calf*; for a *scion* is not a *tree*, nor is a *calf* an *ox*; but a scion *grows* into a *tree*, and a calf *increases* into an *ox*.

There are some cases, however, in which the noun or pronoun which follows *become* may be regarded as predicated of the subject, as, "John has become a *scholar*." This expression is equivalent to *he is now a scholar*. When *become* is used in the sense of *befit*, it is transitive, and governs the objective case; as,

"Eternal Power, whose high abode  
Becomes the grandeur of a God."

REM. 8.—The noun or pronoun which follows *like* or *unlike* in construction, is governed by *to* or *unto* understood; as, "[Charity, (like, the sun,) brightens every object] (around it.)"

*Like*, in such constructions, is now generally regarded as a preposition; and, as its construction as a preposition is more simple, concise, and equally perspicuous, it is to be preferred.

REM. 9.—Nouns which denote *time*, *dimension*, *value* and some others of similar import, are generally governed by a preposition understood; as, "[He visited me] (, last week.)" "[Whoever shall compel thee to go] (, a mile,) [go.] (with him) (, twain.)" That is, He visited me last week. Go *through* a mile, or *through* the space of a mile.

Some eminent authors, however, say that the nouns denoting *time*, *dimension*, etc., are in the objective case without a governing word. That the actual expression of the understood elliptical words would mar the euphony of the sentence, is readily admitted; but may not the same, in a greater or less degree, be predicated of the expression of all *elliptical* words? Those, however, who prefer using the latter mode of construction, are sustained by authority of the highest grade.

In such constructions the preposition, if not expressed, must be understood, or there is none; if understood, the remark is correct. If there is none, we cannot see how anything can be in the objective case, and yet be the object of nothing. The truth is, such words, whether used with or without prepositions, are used\* *adverbially*.

REM. 10.—Euphony requires the omission of governing prepositions before the noun *home*, when construed after intransitive verbs of motion; as, "[He went] (, home,)"—i. e., He went to home.

REM. 11.—*Worth*, the imperative of the Saxon *weorthan*, was formerly used as a verb, in the English language. Some such constructions still remain in the old English authors; as, "Wo *worth* the chase." "Wo *worth* the day." In such constructions, the noun or pronoun which follows *worth* is governed by *to* or *unto* understood; as, "Wo *worth* the day,"—i. e., Wo be to the day.

*Worth*, according to Dr. Webster, when it means equal in value, is an adjective, and invariably follows the noun or pronoun, in construction, which it qualifies; as, "The book is worth a dollar." *Worth* is also followed by a name denoting price or value, which name, according to some is governing by *of* understood; but, by others, it is supposed to be in the objective case without a governing word. In constructions like the above, Mr. James *Scott* contends that *worth* is a noun governed by *of* understood; as, "The book is worth a dollar"—i. e., the book is *of the worth* of a dollar.

\*If each adverbial element limit a substantive element, through the medium of some adjective element, they may be called secondary or helping adjectives; but if they modify a verb or participle indirectly, i. e., through the medium of some other element, they may be called secondary or helping adverbs.

Mr. Cardell entertains similar views. Messrs. Goold Brown, Pardon Davis, and some others, consider, consider *worth* in such constructions a *preposition*. To this we have no objection.

When moral worth is the leading idea, *worthy* should be used; as, "He is not *worthy* of my notice."

REM. 12.—A writer's signature is in the objective case, governed by *by* understood; as, "Dear sir, I write for your pleasure—" "PETER PARLEY."  
(See Frazee's Grammar.) Some suppose that the writer's signature is in apposition with I or we, as the case may be.

REM. 13.—When the preposition *for* follows the interjection *O* in construction, its antecedent term is found in an inappellative member, which is the trunk member of the sentence; as, "O for a glance of heavenly day." Construed, "[O I wish]

<sup>1</sup> (for a glance) (of heavenly day.)" "O for them,"—i. e., O I sigh for them.

REM. 14.—When two prepositions come together in construction, the former gives an inappellative member, to which it belongs; as, "Drive the dog from under the table"—i. e., Drive the dog from the place which is under the table.

In such constructions, some grammarians call the two prepositions a compound preposition; but others regard the former as an adverb.

"To save himself and household from amidst a world devote to universal wreck." Speaking of this sentence, Mr. Bailey says that *from*, as a preposition, governs the phrase *amidst a world*, and that *amidst* governs *world*. According to the views given above, the sentence may be rendered thus: "To save himself and household from the destruction of ruin which is amidst a world devote to universal wreck." "He looked from below the precipice"—i. e., from the place which is below the precipice. "Ida stands over against old Troy." *Over*, in this example, is an adverb, according to Mr. Bailey, and *against* a preposition, governing *Troy*.

"Let thistles grow instead of wheat." Some grammarians parse *instead of* as a preposition, others parse *instead* as an adverb modifying *grows*; but Dr. Webster regards *stead* as a noun governed, of course, by *in*. "Let thistles grow *instead of* wheat," being equivalent to, Let thistles grow in the room of wheat, or in the place of wheat.

REM. 15.—*That*, not used as a specifying adjective or relative pronoun, is generally treated by authors as a conjunction. To this, however, Dr. Webster and several other eminent philologists object—contending that *that* is never used as a conjunction, but as a substitute for the member of the sentence, which follows it in construction; as, "The living know *that* they shall die." They shall die—the living know *that*.

Whatever may be said of *that*, as a connective, it must, nevertheless, be obvious to every reflecting mind, that it is a substitute for the member which follows it, in the objective case, and governed by *know*.

When *that* is followed by a member denoting the object or purpose, for which something is done, *that*, as a substitute, is governed by *for* understood; as, "James went to school *that* he might learn philosophy." James went to school. For what did James go to school?—*that* he might learn philosophy. Did he go for *that*? Yes, he went for *that*.

When *that* joins on a member which expresses a consequence or effect, it is construed after the phrase, the *consequence was*, understood; as, "The President was so ill, *that* he failed to send his message." The President was so ill, the consequence was *that* he failed to send his message.

When *that* follows such adjectives as *glad*, *certain*, *confidence*, etc., it is governed by *of* understood; as, "Paul was glad *that* Titus had come." Titus had come, Paul was glad of *that*.

When *that* follows verbs which express a determination of the will, such as *resolve*, *determine*, etc., it is governed by *on* understood; as, "The Captain resolved *that* the ship should sail." The ship should sail, the Captain resolved on *that*.

*That* sometimes follows the interjection *O*, in construction. In such cases it is governed by a verb or preposition understood; as, "O! *that* I had wings like a dove." If I had wings like a dove—O! I desire *that*.

When *that* is used merely in the sense of *namely*, but not synonymous with it, it is construed after *which is* or *which was* understood; as, "And he spake a parable unto this end, *that* men ought always to pray and not to faint." He spake a parable unto this end, *which was that* men ought always to pray and not to faint.

Here *that* makes its nearest approach to a connective. Those who prefer parsing *that* as a conjunction, in cases like the above, are sustained by authors generally.



*That*, as a substitute, in some cases, is governed by *to* understood; as, "Take heed that ye do not your alms before men to be seen of them," *i. e.*, take heed *to that*, etc.

*Observation.* It is not contended that *that* is not a connective, but it is more than a connective; the relative pronoun is a connective, but it is a pronoun at the same time. Regarding *that* as a conjunction, it should be construed in the member which it gives, and, in many instances, it is quite convenient to construe it as a conjunction; as, "[He came] (in order) (that justice might be done)." *In* is a preposition, in this example, governing *order* as a noun and *that* is generally regarded as a conjunction.

REM. 16.—*That* is not unfrequently found in the same construction with *but*; as, "I would myself define, and defend your rights, *but that* it might conflict with your privilege."

Mr. Bailey supposes that *but* and *that*, in this sentence, are both conjunctions, belonging to their respective members. Thus, I myself would define and defend your rights, *but for the reason* that it might conflict with your privilege.

*That* and *it* are both evidently substitutes for the clause which precedes them in construction; then one of them may be dispensed with as useless; as, I would myself define and defend your rights, *but that* might conflict with your privilege. *That*, now used, is a substitute for the member that precedes it, and in the nominative case to *might conflict*; or we may drop *that*, and say, I would myself define and defend your rights, *but it* might conflict with your privilege. The sense is equally clear in both constructions. We can not dispense with *but*, but either *that* or *it* ought, in our judgment, to be expunged.

*What* is sometimes improperly used in such constructions instead of *that*; as, "I can not see *but what* he was in fault." It should be, I can not see *but that* he was in fault. *But*, in this sentence, has the same meaning as *only*; as, He was in fault, I can only see that. (See Appendix.)

REM. 17.—*That* is frequently construed after *it* when *it* introduces a sentence, and is a substitute for some clause which succeeds it in construction; as, "*It* may be observed *that* the educational advantages of our ancestors were much inferior to ours." In this sentence *it* and *that* are both substitutes for the member which follows them, as will be seen by transposing the construction—in which case *it* will vanish; as, The educational advantages of our ancestors were much inferior to ours, *that* may be observed. If *that* is parsed as a substitute, it may be put in apposition with *it*, but, as a conjunction, it connects the members of the sentence.

REM. 18.—*That* was formerly used in the sense of *what*; as, "We speak *that* we do know, and testify *that* we have seen." "That thou doest, do quickly." (See Construction of *What*.) This use of *that* is now obsolete.

REM. 19.—Some adverbs are construed with nouns, such as *only*, *alone*, *ago*, and perhaps, some others of similar import; as, "By greatness I do not mean the bulk of a single object *only*, but the largeness of a whole view."—Addison. "I was there just thirty years *ago*."

In the first example *only* evident modifies the noun *object*, and, in the last, *ago* has its grammatical connection with the noun *years*.

*Only* and *ago*, in such constructions, are generally regarded as anomalous; since, according to the laws of grammar, an adverbial element can not limit a substantive element. But, as of a single object is an adjective element, and *years* is used adverbially, if we regard these adverbs *only* and *ago* as modifying these as elements and not as nouns, used as such, the anomaly ceases; but when such words as *only*, etc., modify nouns or pronouns, we see no sufficient reason why they should not be called adjectives, as they really are; as, "An *only* son." (See Webster's Unabridged Dictionary, Art. *Only*.) Care should be taken in the construction of such words, as the meaning of the sentence may vary as often as these modifying words are applied to different elements. "I *only* saw him." *Only* here modifies *I*, and the meaning is that *I*, and no body else, saw him. I saw him *only*. Here *only* modifies *him*, and the meaning is, I saw him, and no one else. I saw *only* him. *Only* now modifies the verb *saw*, the meaning is, I saw, but no one else did see.

REM. 20.—Some verbs in the imperative mood, or, at least, having the imperative form, agree with a nominative of the third person; as, "*Be it enacted*." Authors are not agreed with regard to the manner of disposing of such constructions.

Some suppose the verb to be in the infinitive mode, following *let* understood; as, "*Let it be enacted*;" others regard it as an anomalous expression in the imperative mode; but when the sentence is petitionative, the verb ought to be regarded as being in the potential mode, having the auxiliary understood; as, "Hallowed be thy name."—*i. e.*, "*May thy name be hallowed*."

REM. 21.—“They love *one another*.” “Let us help *each other*.” These and similar constructions are of frequent occurrence in the English language, and may be disposed of in either of the following ways: “They love—*one person* loves *another person*.” “Let us help—let *each person* help the *other person* ;” or *one another* and *each other* may be regarded as phrases in the *objective case*, and governed by the verbs *love* and *help*. The latter mode is preferable.

“Ye are *one another's* joy.” Mr. Gould Brown, who has a deservedly high reputation as a grammarian, separates *one another* in construction; he says that *one* is in the nominative case, put by apposition with *ye*, and *another's* is in the *possessive case*, governed by *joy*. If they should be separated, still, in construction, we would rather suggest that *one* is the nominative case to a verb understood; as, “Ye are joy—*one is another's* joy.” But let us construe the sentence, as we have a right to do, as follows: “Ye are the joy of *one another*.” Now both words fall under the same construction; and, in whatever case *one* is, *another* is in the same. Then *one*, in the first construction, may be regarded as being in the *possessive case* without the sign. These words are, however, sometimes separated in construction, a preposition being construed between them; as, “Then they that feared the Lord, spake often *one to another*.” *One* may be parsed in apposition with *they*, or in the nominative case to *spake* understood.

REM. 22.—“*Me thinks*.” The peculiarity of this construction, consists of the use of an objective for a nominative, and the agreement of a verb of the third person with a nominative of the first person. *Him* was formerly used in the same way, but has long since been laid aside. As such expressions as “*Me thinks*,” and “*Me thought*,” are anomalous, they should be sparingly used.

#### EXAMPLES FOR EXERCISE.

My mother taught me the letters. They asked me a question. They made General Jackson President. The goods were ten pounds too light. John was told the truth. I know that my Redeemer liveth, and that he shall stand upon the earth in the latter day. That man is mortal, no one denies. Ye will not come unto me, that ye may have life. The weather was so cold that travelling was almost intolerable. My knife is worth a shilling. She is worth him and all his relations. He attended the lectures last winter at Charleston. At the break of day ghosts troop home to church-yards. I have sinned in *that* I have betrayed the innocent blood; and they said what is *that* to us? see thou to *that*. Whosoever loveth father or mother more than me, is not worthy of me. They were taught grammar by an eminent professor. Be it remembered, that it ever has been the pride and boast of America, that the rights for which she fought, were the rights of mankind. Thy will be done in earth as it is in heaven. Have you come before at last?—you always came behind before. *Me thinks* I see the portals of eternity wide open to receive him. *Me thought* I was incarcerated beneath the mighty deep. He only maketh me to dwell in safety. Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God. The word was made flesh, and dwelt among us, and we beheld his glory. For I know that in me, that is, in my flesh, dwelleth no good thing. Whatever is worth doing at all, is worth doing well. God alone is omniscient. The soldiers were pressed so closely together, that they were in one another's way. Take heed that ye speak not to Jacob. The Lacedemonians substituted iron instead of gold, for currency. He came down from the mountain. As the mountains are round about Jerusalem, so the angel of the Lord encampeth around about them that fear him. He recited his former calamities, to which was now to be added that he was the destroyer of the man who had expiated him. He whom thou now hast, is not thy husband, in that saidst thou truly. I wish you to believe that I would not willfully hurt a fly. I am glad that an opportunity is afforded me for requiting your kindness. The Lord God

breathed into his nostrils the breath of life, and man became a living soul.  
He will become a man.

O ye banished seed be glad !  
Christ our advocate is made :  
Us to save, our flesh assumes,  
Brother to our souls becomes.

I know that my Redeemer lives,  
And ever from the skies,  
Looks down and watches all my dust  
Till he shall bid it rise.

## CHAPTER XXV. .

### PECULIAR CONSTRUCTIONS, IDIOMS, INTRICACIES, AND SOLUTION OF DIFFICULT SENTENCES, PROMISCUOUSLY ARRANGED.

REM.—*As* is a word in great demand, and as it is used as several parts of speech, and to express various shades of meaning, it requires special notice. (For its construction, see Part I, Chap. II., Model 10.)

EXAMPLE 1.—“His argument may be summed up *as* follows.” *As*, in sentences like the above, is a *conjunctive adverb*, connecting the members of the sentence, and modifying *follows*. The pronoun *it* is almost invariably understood, in all such constructions, after *as*; as, “His argument may be summed up *as it* follows.” This construction of *as* must not, however, be confounded with that in which it follows *such*, used, as some suppose, as a relative pronoun; as, “He made *such* statements *as* follow,” i. e., he made *such* statements *as they are which* follow.

EXAMPLE 2.—“He is *as* true *as* the sun.” The first *as* is an *adverb*, and modifies *true*; the second *as* is a *connective adverb*, and connects the members of the sentence, *is* being understood.

EXAMPLE 3.—“He thought *as* a sage.” *As*, in this example, being used in the sense of *like*, may be considered as a *preposition*; as, “He thought *like* a sage.” But, if any prefer it, the ellipsis may be supplied, and *as* becomes a *conjunctive adverb*; thus, “He thought *as* a sage *thinks*.”

EXAMPLE 4.—“I adopted him *as* my heir.” In this example, some suppose that *as* is a conjunction, connecting *him* and *heir*; but, as it has precisely the sense of *for*, it would be better to parse it as a *preposition*; as, “I adopted him *for* my heir.”

EXAMPLE 5.—“He was eminent *as* a soldier.” *As*, in this example, is used in the sense of *in-the-character-of*; it is, therefore, a *preposition*.

EXAMPLE 6.—“He was regarded *as* accountable for all the consequences.” This sentence rendered plenary will read thus: He was regarded *as he would be regarded, if he were accountable* for all the consequences. *As*, then, is a *conjunctive adverb*.

EXAMPLE 7.—“I appreciate your recommendation *as* having contributed greatly to my success.” Mr. Bailey explains this sentence as the one immediately preceding. This may do; yet it seems to us that *as* is used in the sense of the preposition *for*; as, I appreciate your recommendation *for* having contributed to my success. If this view is correct, *as* is a *preposition*, governing the phrase that follows it; or, if any one should prefer it, it may be regarded as governing *having contributed*, considered as a *participial noun*.

EXAMPLE 8.—“He suffered and died to redeem such a rebel *as* me.” Some consid-

or *as*, in this example, a preposition; but this usage is not in harmony with the practice of the best speakers and writers of the present age; nor can *like* be substituted for *as* unless we expunge *such*; for it certainly would be harsh to say, He suffered and died to redeem such a rebel *like* me. The truth is, the construction is inadmissible, except by poetic license, which, as Mr. Bailey very justly remarks, "sometimes becomes licentious." A nominative should be used instead of an objective in such constructions.

( O wondrous love, to bleed and die,  
To bear the cross and shame,  
That guilty sinners such *as I*  
Might plead his gracious name ! )

[For the construction and analysis of *as for*, *as to*, *as well as*, *as if*, and *as though*, see Part I., Chapter XI., and Models 12, 14, etc.]

"*As*. This word may be considered the most difficult word in the language to explain in the various elliptical forms in which it is used. In its logical application, it points out the identity of a *general* fact, thing, or circumstance, in comparison with a *connected* fact or proposition. To give its extensive etymology would be a show of learning easily made; but to no useful purpose. In grammatical character, this word, in its modern use, is an adjective, referring to the nouns *fact*, *thing*, *way*, *kind*, *degree*, *reason*, or other equivalent words; but, having a second reference to a proposition for which the single word is the summary name. *As* signifies, as a defining adjective, *this*, *that*, *these*, *the same*, *the said*, with the noun understood after it." (See Cardell's Grammar, page 165). The view of Mr. Cardell is curious, and, if the reader can adopt it, he would cut a long work short.

EXAMPLE 9.—"*A great many horses* were seen feeding on the prairies." "*A good many persons* were in attendance." Such phrases as *a great many*, *a good many*, etc., though of very frequent occurrence in colloquial language, and adopted by some good writers, are, nevertheless, faulty, and should be avoided. It would be much better to say, *Very many*, or *a very large number*, etc., of horses were seen, etc. The latter expression, *a good many*, is, perhaps, more faulty than the former. It would be more concise and elegant to say, *Very many persons* were in attendance. But, admitting the construction,—how shall we dispose of the words *a*, *great* and *good*? The meaning is not *a great horses*, or *a good persons*. Nothing can be more clear than that *great* and *good* have no constructive relation with the nouns *persons* and *horses*, nor has *a* any grammatical affinity for them: But *great* evidently modifies *many*, and *a* limits *great*; then *great* is a *secondary* adjective, limiting the adjective *many*, nor would it be amiss, if any prefer it, to call it an adverb; and, as *a* also limits *many*, the same may be said of it. *Good* may be disposed of in the same manner as *great*.

Some suppose an ellipsis of a preposition in such constructions; as, *A great many of horses*; then, according to this, *many* assumes the character of a noun, and, as such, admits of the article *a* as an *article*; and, in some instances, *a* is used without *great*; as,

"For yet a many of your horsemen 'pear,  
And gallop o'er the field."

EXAMPLE 10. "When the merry bells ring round,  
And the jocund rebecks sound  
To *many a youth* and *many a maid*  
Dancing in the checkered shade."

The peculiarity of this construction consists of the construction of the indefinite article between the adjective *many* and the noun to which it belongs, and the agreement of *many* with a noun of the singular number. *A* is here supposed by some to be used in a prepositional sense; as, *Many of youth* and *many of maid*. Horne Tooke considers *a*, in such instances, to be a corruption of *of*. Thus *many of maids*, by corrupting the sound of *of*, as is frequently done, would become *many's maids*; and, *a* being mistaken for the *article*, the noun would afterwards be put in the singular.

EXAMPLE 11.—"*A dozen men*." "*A hundred apples*." "*A thousand soldiers*." As *a* is a contraction of *an*, the Anglo-Saxon *ane* (one), these expressions are equivalent to *one dozen*, *one hundred*, etc. Hence both words may be parsed as a specifying adjective. See Chap. xvii., Remark 2.

EXAMPLE 12.—“The house is building.” “The house is being built.” As things may be in a progressive unfinished state, we evidently need a form of words to express it; and, for the most part, what is called the progressive form of the verb, which is a combination of the verb *to be*, and imperfect participle [present], does this admirably well; as, “He is *walking*.” “Trees are *growing*,” etc. But there are some constructions of this kind, which do not express the sense so well; as, “The house is *building*,” etc. The objection urged against this form of expression, is that *is building* expresses action, but the subject *house* does not perform the action, is not the agent. But regarding *is* as the copula and *building* as the predicate, then we predicate of house a progressive state, which is all that is really demanded; nor is this an isolated case in which an *active* form is used in a passive sense; for we say, “The discourse *reads* well.” “The rosewood *polishes* finely.” “Corn *sells* high,” etc. These are convenient forms of expression, and are well authenticated by the practice of the best writers and speakers.

The latter form of expression, viz: “The house *is being built*,” is of recent origin. It made its first appearance some forty years since in some of the newspaper journals of the day, and has since won for itself much favor, notwithstanding the remonstrances of grammarians generally. It must be admitted, nevertheless, that the form of expression is objectionable; and, in order to see the full force of the objection, let us subject it to a strict analysis, and examine the meaning of each element separately. *Is being built*, as a compound, consists of three elements, viz: *is*, *being*, and *built*. *Is* expresses merely a state of *being*, as existing now; *being* expresses an unfinished state of the verbal denotement—that which is in progress; and *built*, as a perfect participle, expresses a finished state of the verbal denotement. Hence we see that there is a want of harmony in the meaning of the elements of which this expression is composed. But let us examine it in a logical point of view. Now regarding *is* as the copula and *being built* as the predicate, it is obvious that a finished state of the house is predicated; since all would understand in such expressions as “the house *being built*,” that the work is really finished.

Neither form of expression is entirely free from objections; but both are now in use, and are likely to continue so; yet we give our preference to the former.

EXAMPLE 13.—“The king gave me a generous reward for committing that barbarous act.” *Committing that barbarous act* may be regarded as a substantive phrase, governed by the preposition *for*; or, if a more critical analysis is desired, *committing* may be regarded as a participial noun, governed by the preposition *for*, but, still retaining its regimen as a participle; it governs *act* in the objective case. We prefer, however, the former mode of disposing of it, as it is more simple, and the sense equally clear. When, in such constructions, the participial noun is limited by the definite article, the preposition *of* must be construed after it; as, “The king gave me a generous reward for *the committing of* that barbarous act.” Both forms of expression are well authenticated.

EXAMPLE 14.—“The author’s being unknown, limited the sale of the book.” *The author’s being unknown* is a substantive phrase, and is the subject of the verb *limited*. Though *author’s* is in the possessive case, and governed by *being unknown*, and *being unknown*, taken by itself, is a participle, yet they should not be separated in parsing. In such constructions the noun is sometimes written without the possessive sign; as, “The *author being unknown*,” etc. This practice should, however, be carefully avoided.”

EXAMPLE 15.—“I have some recollection of his father’s being judge.” Authors differ very widely with respect to the manner of disposing of the word *judge* in this sentence. Mr. Gould Brown contends that *judge* is in the possessive case, put by apposition with *father’s*. Dr. Bullions says it is in the objective case; and Mr. Butler contends that it is a predicate nominative. Now, who is to decide when Doctors disagree? At all events, I have some recollection of something—what is that something? It is not a recollection of a *judge* simply, nor of any single word in the phrase. Then what is it? It evidently is, *His father’s being a judge*. Why not, then, parse it as a substantive phrase in the objective case, governed by the preposition *of*. The question now to be decided, is, what form must a pronoun, used in such constructions, assume? Here, again, grammarians disagree, and practice is not uniform. This will be noticed in the following examples.

EXAMPLE 16.—“He was not sure of its being me.” “*Its being me* needs make no difference in your determination.” The position assumed by Dr. Bullions is, that the pronoun should assume the objective form; but Mr. Butler contends for its being a predicate nominative. Here we are again in a dilemma, and our pen is sus-

wended over the paper in tremulous suspense, not knowing where to light. O, happy thought! we will split the difference, and say when such a phrase is the *subject* of the verb, the pronoun should assume the subjective form; but, when it is the *object* of a transitive verb or preposition, it should assume the *objective* form; as, "He was not sure of its-being *me*." "Its being *I*, needs make no difference in your determination." In assuming this position, we may be wrong *once*, but there is a chance for the eminent authors whom we have just mentioned to be wrong *twice*.

EXAMPLE 17.—"To affect to be a Lord in one's closet, would be a romantic madness."

In this example Mr. Gould Brown supposes *Lord* to be in the *objective* case after *to be*, and that *madness* is in the *nominative* after *would be*. With respect to the premises from which Mr. Brown has drawn this conclusion that *Lord* is in the *objective* case, we are not fully informed. We can not, however, agree with him in this particular. What would be a romantic madness? *To affect to be a Lord in one's closet*. Then this entire phrase is the subject of the verb *would be*, and *madness* is in the *nominative* case, predicated of it.

EXAMPLE 18.—"She extolled the farmer's, as she called him, excellent understanding." The construction of this sentence is faulty. It is a fundamental law of construction, that all the parts of a sentence, should be made to harmonize together. The sentence should be construed thus: "She extolled the excellent understanding of the farmer, as she called him."

EXAMPLE 19.—"They took possession of the city." "The city was taken possession of by them." "He was laughed at." Such expressions as "The city was taken possession of," "He was laughed at," etc., are idiomatic. But as they give some variety and copiousness to language, they are deemed admissible. The peculiarity consists in making the object of a modifying element the subject of the verb in the passive voice, and the object of the transitive verb and the preposition are placed in predication. In such expressions as "*He was laughed at*," "*The business is to be looked to*," etc., the verbs are regarded as intransitive, though they have the form of the passive voice. When the preposition is thus thrown in predication, some call it an adverb, but it would be better, perhaps, to parse the whole as a *compound verb*.

EXAMPLE 20.—"I had rather go." "I had as lief stay." "He had ought to go." These and similar expressions are palpably erroneous, and should not be imitated by any who may wish to speak and write the English language correctly, notwithstanding they may have been used by authors of some celebrity as writers. What kind of a tense is *had go* and *had stay*? The pluperfect tense is formed by prefixing *had* to the *perfect* participle; nor has *have* or any of its variations any grammatical affinity for any part of the verb, except the *perfect* participle. The correct grammatical form of expression is equally concise, and more euphonious. Where, then, is the necessity for this innovation which introduces irregularity and confusion into the formation of the tenses? The following are the correct expressions: "*I would rather go*." "*I would as lief stay*." "*He ought to go*."

EXAMPLE 21.—"If thou hadst been here, my brother *had not died*."

"Had the deep earth her stores confined,  
This heart *had known* sweet peace of mind."

*Had died* and *had known* express time posterior to the time of the tenses of the verbs with which they are associated; hence they should be in the *Potential* pluperfect, instead of the *Indicative* pluperfect; as the *Potential* pluperfect is the same in point of time as the *Indicative* past. Better thus: "If thou hadst been here, my brother *would not have died*," etc. This use of the *Indicative* pluperfect for the *Potential* pluperfect, is allowable by poetic license; but should not be imitated in prose writing.

EXAMPLE 22.—"To confess the truth, I was in fault." In this and similar examples, the infinitive is said to be absolute, having, as is supposed, no word upon which it can depend in construction. But the infinitive will frequently find a governing word by transposing the sentence, and supplying the phrase *in order*; as, "*To cure the spirit of discontent*, let us consider how little we deserve," i. e., "Let us consider how little we deserve *in order to cure* the spirit of discontent." In some cases the phrase *in order* need not be supplied; as the infinitive will find a governing word in the clause which succeeds it, nor is it absolutely necessary in the example just cited. There are other constructions in which there is an obvious

ellipsis, which, when supplied, will furnish a governing word for the infinitive; such as the following: "*If you will allow me to confess the truth,*" etc.

The characteristic difference between a verb in the infinitive mode and a verb in any other mode, is that the infinitive can not limit the affirmation to any particular subject; but, in all other respects, the infinitive is similar to all other verbs; and, should it be regarded as *absolute*, still it has the same governing power over other words that follow it, as if the word on which it depends were obvious.

EXAMPLE 23.—"*What if I do not go?*" In this example and similar constructions, *what* belongs to an implematory member which may readily be inferred from the sense of the construction; as, *What will be the consequence if I go.* (For construction of *what though*, see Model 17, Part First.)

EXAMPLE 24.—"*Israel burned none save Hazer.*" "*I would to God that not only thou, but also all that hear me this day, were both almost and altogether such as I am, except these bonds.*" "*Let high-born seraphs tune the lyre.*" *Save* and *except*, in constructions like the above, are generally parsed as prepositions, though Dr. Webster says that they, as well as *let*, according to an idiom of our language, are verbs in the imperative mode without a specified nominative. He also regards *but*, when used in the sense of *except*, as a verb in the imperative mode without a specified nominative. That these words were *once* used as verbs, is generally conceded; hence, if any should prefer parsing them as verbs, they have unquestionably the right to do so. [See Models for Construction, Part I.]

EXAMPLE 25.—"*To the which ye are called.*" When *which* is limited by the definite article, it is generally parsed as a noun. This construction is now obsolete.

EXAMPLE 26.—"*I can not but believe it.*" This sentence is incorrect, and must be, as Mr. Bailey justly remarks, remodeled before it is parsed. It may be rendered thus: *I can not do otherwise than believe it.*

EXAMPLE 27.—"*The council met at half past four o'clock.*" *Past*, in this sentence, is a preposition; *four* may be parsed as a substitute for the *fourth hour*, and in the objective case, governed by *past*; *a'* is a contraction of *on* or *of*, and is a preposition connecting *four* and *clock*.

EXAMPLE 28.—"*We,*" instead of *I*.—By an idiom of our language, *we* is sometimes used instead of *I*. This may be done when the speaker or writer represents in some sort a party or class. The *monarch* represents a nation or collection of nations; hence he says, "*We charge you on allegiance to ourself.*" The *preacher* represents a certain denomination of Christians or a class of ministers who believe the same doctrines; and hence he says, "*We preach Christ and him crucified.*" The *editor* generally represents a certain party, or he may have an associate editor; hence he says, "*We admit the writer to our columns, but do not hold ourself responsible for his opinions.*" The *author* represents frequently, though somewhat indefinitely, a very large class, not only embracing authors who write on similar subjects, but also men in general; hence he says,

"Vice seen so oft, familiar with her face,  
We first endure, then pity, then embrace."

*We*, thus used, is a kind of mixture of plurality and unity; hence *self*, in stead of *selves*, is annexed to the pronoun *our*; as, *ourself*, not *ourselves*. By the use of *we* instead of *I*, in instances like the foregoing, the speaker or writer may avoid egotism, which is generally offensive.

EXAMPLE 29.—"*The very chiefest apostle.*"—*Very*, as a modifier, generally limits adjectives in the *positive* degree; as, *Very great*; in which case, it expresses a very high degree, but not the highest. But according to an idiom of the Greek language, which admits of *double* superlatives, *very*, sometimes limits adjectives in the superlative degree, which is an advance on the superlative. Such expressions as the *most straitest* sect, *very chiefest*, etc., are not admissible, according to the rules of English syntax.

*Very*, used as an adjective, admits of the superlative degree, but never, perhaps, of the comparative; as, "*He is the veriest fool who bites himself to spite his neighbor.*"

EXAMPLE 30.—"*The public are notified.*" *Notify* means to *make known*; but the public are not *made known*; but *something* is made known to the public; hence this form of expression has been condemned by some eminent philologists. Guided by the etymological import of the word, we too would decide against this use of it; yet it is sanctioned by reputable usage in the United States. Most writers and speakers associate with the noun *public* a plural verb; doubtless because it is a noun.

of multitude; but does it not convey idea of *unity*? It unquestionably does; then a singular verb is preferable, according to the principles of grammar, and is certainly more euphonious. "The *public* is more disposed to censure than to praise."

Addison.

EXAMPLE 31.—"What went ye out *for* to see? A man clothed in soft raiment?"

At the time of the translation of our version of the Scriptures into the English language, the preposition *for* was frequently construed before the infinitive to express a purpose or design. The substantive character of the infinitive readily admits of this construction, though it is now obsolete, and only occasionally met with in poetry; as,

"Although you flourish like the rose,  
While in its branches green;  
Your sparkling eyes in death must close,  
No more *for* to be seen."

The learner may be desirous to know what to do with *for* in such constructions. Some consider it a constituent part of the infinitive, others regard it as an adverb, and some, not without reason, would *expunge* it; but, if retained at all, it would be better to parse it as a preposition, having the infinitive for its object.

EXAMPLE 32.—"Over the signature of Fanny Fern." It is true that all writing is *over* the signature; but as the term, in law, implies authority or indorsement, it is generally said, "Given *under* my hand and seal." The use of *under*, instead of *over*, is generally adhered to by the best writers, both of Europe and America.

EXAMPLE 33.—"He preached the funeral of his friend." It would be better to say, "He preached the *funeral sermon* of his friend."

EXAMPLE 34.—"I care not *whether* he goes or *whether* he stays." The repetition of *whether* in the latter clause of the sentence is worse than useless. It should be, "I care not *whether* he goes or stays."

EXAMPLE 35.—"How *do* you *do*?" In this example *do* becomes auxiliary to itself, and both words should be parsed as one. But, as *do* is not here used in its proper sense, and is inelegant, it would be much better to use the concise and appropriate expression, "How *are* you?" or, "How is your health?"

EXAMPLE 36.—"Good morning." "Good evening." "Good-bye." These and similar expressions are the common forms of salutation, used both at the meeting and parting of friends, and they generally express some emotion. They are regarded by some as interjections, but others consider them, or, at least, some of them, adverbs. But they are all susceptible of a regular construction, if we supply the proper ellipsis; as, "*Good morning*, i. e., I wish you may have a good morning," or "I wish a good morning may be to you." "*Good-bye*," i. e., "*May good be by you*," or "May a *good-bye* be with you." To these may be added Farewell, Adieu, Welcome, etc. *Welcome*, i. e., you are welcome; then *welcome* is an adjective belonging to *you* understood. *Adieu* and *Farewell* are expressive of a blessing, and, as such, are in the nominative case to *may be*; as, "*May an adieu*, or *blessing be with you*," etc.

EXAMPLE 37.—"I that speak to *ye*." Though *ye* is the plural of *thou*, and in the nominative case, poets sometimes use it in the *objective*. As poets are sometimes hard run to complete their syllabic measure; they are allowed a license in poetic composition which is not admissible in prose; but we see no sufficient reason for the use of *ye* instead of *you*, the proper objective, especially in blank verse. It would, therefore, be better to say, "I that speak to *you*."

EXAMPLE 38.—"In *our midst*." As *our* uniformly denotes possession, and as *midst* is indefinite as to locality, the construction has been objected to. The amendment proposed, is, "*In the midst of us*." But, as the former construction is convenient, and sanctioned by authority of the highest grade; such, for instance, as George Bancroft and others, it will probably continue in use.

EXAMPLE 39.—"But *if*. But *and if*. "But, if the modifying element is short, it would be better to omit the comma." "But *and*, if that servant say in his heart, my lord delayeth his coming, and shall begin to beat the men-servants and maidens, and to eat and drink, and to be drunken, the lord of that servant will come," etc.

When two or more conjunctions are construed in *juxta* position with each other, they should not be mistaken for compound conjunctions; for each generally gives a member to which it belongs. But, in the first example, belongs to the member, it would be better to omit the comma, connecting it with something which precedes.



The member to which *if* belongs is obvious. The sentence may be thus construed : But it would be better to omit the comma, if the modifying element is short.

In the second example, *but* belongs to the member, *the lord of that servant will come*. *If* belongs to the involved member. *And* is superfluous, having no corresponding word in the original, nor is there any member to which it can belong.

EXAMPLE 40.—“He rode *almost to town*.” The adverb *almost* modifies the phrase *to town*, and not *rode*, as is frequently, though erroneously, supposed; for he did not *almost ride*, but *did ride*, and *almost to town*.

EXAMPLE 41.—“Bonaparte had *three horses shot under him*.” Some parse *three horses shot under him* as a substantive phrase, governed by *had*; but, if we supply the ellipsis, the construction will be natural and easy; as, “Bonaparte had three horses *which were shot under him*.”

EXAMPLE 42.—*To boot*. “I will give my horse for yours and ten dollars *to boot*.” *To boot* is purely Anglo-Saxon, and that which is given in barter to make the value of the commodities equal; hence it is obviously a *noun*. Some have supposed that the *to* is a preposition, used in the sense of *for*, and governs *boot* in the objective case; as, “I will give you ten dollars *for boot*.” But regarding *to boot* as a noun, as it means the same thing as ten dollars, it is in the objective case, put by apposition with dollars; as, “I will give my horse for yours, and I will give you ten dollars *to boot*.”

*To boot* is supposed by some to be an *adverb*, used in the sense of *over, moreover, or besides*; and it must be admitted that it has something of an adverbial meaning; nor is it an unusual thing for nouns to be used adverbially, such as denote *time, dimension, valuation, etc.*

REMARK.—As an *idiom* is a mode of speech peculiar to a language, poets may be said to have their idioms, or peculiarity of expression; since they are allowed, by *poetic license*, to use modes of expression peculiar to poetic composition; as,

“To save himself and household from amidst  
A world *devote* to universal wreck.”

*Devote* is here used for *devoted*, and many similar cases are met with in poetic composition.

## CHAPTER XXVI.

### THE GRAMMATICAL LANGUAGE OF THE BIBLE.

OUR translation of the Bible was made more than two hundred years ago, with great care, by *scholars eminent as linguists*, and as the translation was made under the authority of King James I., it is sometimes called King James' Bible. It is not only a *faithful* and generally *correct* translation from the original Hebrew and Greek languages, but, at the time it was made, it was almost entirely free from grammatical errors. But, as the language has been gradually improving for more than two hundred years, it has, of course, undergone many changes; hence the Bible reader need not be surprised to find grammatical rules, as they now exist, occasionally violated; as scarcely any change has been made in the grammatical language of the Bible since its translation. A few of the changes which have taken place will be briefly noticed in their appropriate classes.

1. *Be* is used in the Bible, in the indicative present, for *are*; as, “There *be* some standing here,” that is, there *are* some standing here. “Get thee behind me, Satan; for thou savorest not of the things that *be* of God,” i. e., the things that *are* of God.

2. Those verbs that agree with the *third* person singular, formerly assumed the termination *th* and *eth* instead of *s* or *es*; as, He *seeth*, for He *sees*; *walketh* for *walks*, *readeth* for *reads*, *loveth* for *loves*, etc.

3. Several verbs in the past tense have changed their form; as, *Bore* for *bore*, *drave* for *drove*, etc. (See List of Irregular Verbs.)

4. The verb *wist* to think or imagine, and *wot*, to know, are now entirely obsolete.

*Wit* is also obsolete, except in the infinitive, to introduce an explanation, or enumeration of particulars; as, "There are seven persons, *to wit*, four men and three women." In this sense, it means *to say* or *to name*; hence comes *namely*; as, "viz., four men and three women." *To wit* occurs several times in the Scriptures; as, "And the man wondering at her, held his peace, *to wit*, whether the Lord had made his journey prosperous, or not," *i. e.*, *to know* whether the Lord had made his journey prosperous or not.

*Wit*, *wot*, *wis* and *wist*, seem to have one common origin, viz. the Anglo-Saxon *witan*, which signifies *to know*, *to imagine*, *to think*, etc. *Wit* appears to be the *present* and *wot* the *past* tense, though *wot* was formerly used in the present. *Wit* is the past tense of *wis*.

5. The preposition *for* was formerly used before the infinitive mode to express a purpose or design; as, "What went ye out *for to see*? A prophet?" (See Peculiar Constructions, Example 31.)

6. The pronouns *his* and *her* formerly represented nouns of the *neuter* gender instead of *its*; as, "If the salt have lost *his* savor." "On either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded *her* fruits every month." (Rev. xxii, 2.) The pronoun *his* stands for *salt*, and should be *its*; and *her*, in the last example, stands for *tree*; and should be *its*.

7. The conjunctive form of the subjunctive mode was formerly used in the perfect tense, which use is now discontinued; as, "If the salt *have* lost his savor," *i. e.*, if the salt *has* lost, etc.

8. The relative *which* is generally used in the Bible instead of *who*; as, "Our father *which* art in heaven." This use of *which* was grammatical at the time the Bible was translated.

9. *Whoever* is used instead of *whoso* and *whosoever*. *Whichever* has also superseded *whichsoever*. *Whichsoever* is sometimes separated by an intervening noun; as, "On *which* side *soever* the king turned his eyes." *Whichever* should be parsed as a specifying adjective, notwithstanding it is divided; as, "*Whichsoever* side," etc.

10. Pleonasms are frequently met with in the Bible, which are seldom or never used now; as, "The soul that sinneth, *it* shall die." "He that entereth not by the door into the sheepfold, but climbeth up by some other way, *the same* is a thief and a robber." "*He* that hath ears to hear, let him hear what the spirit saith to the churches." In the first and second examples, two *nominatives* are found in one clause, viz., the *soul it* shall die. *He, the same* is a thief and robber. In the last example, some suppose *he* to be in the nominative to a verb understood, and construe the sentence thus: "*He* that hath ears, *hath ears to hear*, let him hear." But it appears clear to us that *he* should be *him* in the objective case, put by apposition with *him* in the latter end of the clause; as, "Let *him* hear, *him* that hath ears."

Such expressions as *the which*, *like unto*, *how that*, etc., are also pleonastic. *The* is now obsolete before *which*; *to* or *unto*, after *like*, and *how* before *that*.

11. *Go to*. "*Go to now*, ye rich men, weep and howl for your miseries

that shall come upon you." The phrase *go to now*, which occurs frequently in the Bible, is obscure, and of difficult solution. The original, if literally translated, would be *come now*; then *to* is excluded, and the sense becomes clear. *Go to*, however, seems to have been used in the English language formerly in *exhortation* and especially in scornful *exhortation*.

12. *From whence*. "Remember, therefore, *from whence* thou art fallen, and repent." As the adverb *whence* is a kind of substitute for *from what place* or *state*, the use of *from* before it, is unnecessary; hence pleonastic. *From*, however, is still used before the adverbs *hence* and *whence*, and will probably continue to be so used; for remonstrance has almost ceased. In parsing, the preposition *from* may be expunged, or parsed with the adverb, as an adverbial phrase. *From* is also sometimes used before *far*; as, "He came *from far*." In this case, an ellipsis may be supplied; as, He came *from a far country*; or *from far* may be parsed adverbially.

13. The article *an* was formerly construed before all words commencing with *h*; as, *An house*. *An hundred sheep*. This use of *an* is now obsolete, except when *h* is silent, or the word to which it belongs is accented on the second syllable. In reading the Bible, we frequently meet such expressions as *an hungered*; as, "At that time Jesus went on the Sabbath day through the corn; and his disciples were *an hungered*," etc., Matt. xii., 1. This form of expression is now obsolete; the proper expression is, His disciples were hungry.

#### EXERCISES.

The Lord knoweth the way of the righteous; but the way of the ungodly shall perish. Render unto Cæsar the things that are Cæsar's, and unto God the things that be God's. Thy rod and thy staff they shall comfort me. When the unclean spirit has gone out of a man, he walketh through dry places, seeking rest. Let us go to now, and build us a city. Let him that thinketh he standeth, take heed lest he fall.

And, if ye will receive it, this is Elias which was for to come. Then shall the kingdom of heaven be likened unto ten virgins, which took their lamps, and went forth to meet the bridegroom.

For he *wist*\* not what to say; for they were sore afraid. And Abimelech said, I wot not who has done this thing. Genesis, xxi., 26. And he said unto them, Draw out now and bear unto the governor of the feast, and they bare it. John ii., 8. And they, fearing lest they should fall into the quicksands, strake sail, and so were driven, Acts, xxvii., 17. And Uzzah and Ahio, the sons of Abinadab, drave the new cart. 2 Samuel, vi., 3. For all flesh had corrupted his way upon the earth. Genesis vi., 12. From that time forth began Jesus to show unto his disciples how that he must go unto Jerusalem. Matthew xvi., 21. By the which will, we are sanctified through the offering of the body of Jesus Christ once for all. Hebrews x., 10. And his sister stood afar off, to wit what would be done with him. Exodus, xxi., 4.

\*Wist not,—KNEW NOT.

## CHAPTER XXVII.

## SYNTAX.

§ 1. SYNTAX treats of the construction of sentences.

\* A sentence is such an assemblage of words as affirms a fact. No sentence or proposition can exist without an affirmation; no affirmation can be made without a subject and predicate; hence the subject and predicate are essential to the existence of a sentence or proposition; as, "God is eternal." When the verb of a sentence is transitive, it has an object, either expressed or obviously understood; as, "Cassius loved *Bru-tus*." (See Part I., Chapter 1.)

§ 2. The rules of Syntax are based upon three leading principles, viz: GOVERNMENT, CONCORD or AGREEMENT, and POSITION:

*Government* is that power which one word has in directing the Mode, Tense or Case of another word.

*Concord* is the agreement of one word with another in *gender, person, number and case*.

*Position* means the place which a word occupies in a sentence.

In the English language, which has but few inflections, the meaning of a sentence depends much on the position of the words which it contains.

## RULES OF SYNTAX WITH NOTES AND REMARKS.

## RULE I.

The subject of the verb must be in the nominative case; as, "*John* writes."

NOTE 1.—The infinitive mode, or part of a sentence, or a whole sentence, may be the subject of a verb; as, "*To see*, is pleasant." "*To die for one's country*, is glorious." "*That hot climates shorten human life*, is reasonable to suppose."

NOTE 2.—When a pronoun is the subject of a verb, it must take the subjective form; as, *I, thou, he, she, we, they*, etc.

REM.—It is the subject of the *finite* verb, which must be in the nominative case; for the subject of the *infinitive* may be in the *objective*; as, "When the noble Cæsar saw *him stab*," that is, *to stab*.

## RULE II.

A noun or pronoun predicated of the subject, must be in the nominative case; as, "Law is a *rule of action*." "Thou art *he*." "It is *I*."

REM. 1.—The reason of this rule is obvious; for the *predicate nominative* must be the *same* person or thing as the subject—the nature of the construction precluding the possibility of its being the *object* of a verb or preposition; hence the necessity of its being in the *nominative* case.

REM. 2.—There is no error more common among the populace than that of predicating an *objective* case of the subject; such as, "I thought it was *him*, but it was

not *him*." Some authors have been so far carried away by this erroneous practice, that they have admitted it into their systems as a principle of grammar. This, however, should not be referred to with any favoring notice.

### RULE III.

A noun or pronoun used to identify another noun or pronoun, is put by apposition in the same case; as, "*Cicero, the orator.*" "*Solomon, the son of David, wrote many proverbs.*"

REM.—Explanation and emphasis constitute the proper limits of *apposition*—beyond these, the annexed nouns or pronouns become pleonasms which should not be tolerated. In the example already given, the *identifying* nouns are used for explanation; but in the following the noun is merely repeated for emphasis; as, "Can man, weak man, thy power defeat." (See Appendix, Art. Appo.)

### RULE IV.

The possessive case, is governed by the word which it limits; as, "*John's book.*" "*His being away from home, was a great disappointment.*"

REM. 1.—The possessive case is not unfrequently governed by a phrase, as in Example 2. (For the formation of the possessive case, see Appendix, Art. Case.)

REM. 2.—Nothing except some necessary modifying words, should ever be construed between the possessive case and the word or phrase which it limits; as, "She extolled the *farmer's*, as she called him, *excellent* understanding."

REM. 3.—No pronoun should ever have the possessive sign, but *one, another* and *other*, being used in the sense of nouns; consequently admit of the sign.

### RULE V.

The infinitive mode is governed by the word which it limits; as, "*They went to see him.*" "*She is eager to learn.*" "I heard *him say it.*" "*He is learning to read.*"

REM.—The infinitive mode is sometimes said to be *absolute*; as, "*To confess the truth, I was in fault.*" (See Peculiar Constructions, Example 22.)

### [RULE VI.

The verb must agree with its nominative in number and person; as, "*Thou seest.*" "*He sees.*" "*I see.*" "*We see.*" "*Thou madest him a little lower than the angels, and crownedst him with glory and honor.*"

NOTE 1.—Such nouns as have a singular form, but are obviously plural in sense, take a *plural* verb; as, "A hundred head of cattle *were* grazing on the side of the mountain."

NOTE 2.—When a verb is construed between two nominatives of different numbers, it should agree with that which is more *naturally* the subject of the affirmation; as, "*His meat was locusts and wild honey.*"

REM.—For the personal terminations which the verb must assume in different styles, and to agree with nominatives of different persons and numbers, see Number and Person of the verb.

## RULE VII.

Two or more nominatives in the singular, connected by *and*, must have verbs agreeing with them in the plural; as, "*Cato and Plato were wise.*"

NOTE 1.—When the construction is such as to prevent the *verb* from affirming conjointly of the nominatives, it takes the *singular* form; as, "*Truth, and not falsehood, is destined to prevail.*" In this example, *falsehood* is nominative to a verb understood.

NOTE 2.—When the nominatives, connected by *and*, denote the *same* person or thing, the verb should be *singular*; as, "*The saint, the husband, and the father prays.*" "*Why is dust and ashes proud?*" As these nominatives denote but one person, there can be but one act performed at the same time; hence the reason of the note. The last example is supposed to be equivalent to, "*Why is a human being proud?*" That is, a being made of dust and ashes.

NOTE 3.—The adjunct which may limit the nominative, should have no effect upon the verb; as, "*The side A, with the side B and C, composes the triangle.*" "*The ship with all the crew, was lost.*"

REM.—Some writers use a *plural* verb in such constructions. This practice, however, in our judgment, should not be imitated; since it is neither supported by analogy nor good usage generally.

NOTE 4.—When nominatives of *different* numbers are connected by *and*, it would be better to place the plural next to the verb; as, "*The sun, moon, and stars admonish us of a superior and superintending power.*"

REM.—When *and* connects nominatives of different persons, courtesy generally requires that the *first* person should be placed *last* in construction; as, "*You and I did that work.*" The verb is said, in such cases, to agree with the *first* person rather than the *second*, and with the *second* rather than the *third*.

NOTE 5.—When nominatives, connected by *and*, are limited by such specifying adjectives as *each*, *every*, the verb takes the *singular* form; as, "*Every man, woman, and child, was numbered.*"

## RULE VII.

Two or more nominatives in the singular, connected by *or* or *nor*, must have verbs agreeing with them in the singular; as, "*John or James was ill.*"

REM. 1.—In this example, John and James are taken *separately*, and while the predicate *was ill* may be affirmed of *either*, it can not be affirmed of *both* conjointly; hence the reason of the rule.

REM. 2.—Some suppose that in some instances when the affirmation is negative, the verb may be *plural*; as, "*Neither Moses, Lycurgus, nor Solon, were eminent as orators.*"

NOTE 1.—When nominatives of different numbers are connected by *or* or *nor* the *plural* nominative should be construed next to the verb, with which the verb should agree; as, "*Neither moon nor stars appear.*"

NOTE 2.—When *or* or *nor* connects nominatives of different persons, the verb should agree with the one placed next to it; as, "*Thou or I am to blame.*"

REM.—As each nominative, in such constructions, belongs to a verb, it is thought to be better to use some other form of construction; as, "*Either thou art to blame, or I am; or thus, Blame rests upon me or thee.*"

## RULE IX.

When a verb agrees with the infinitive mode or part of a sentence for its subject, it must be in the third person, singular; as, "*To die for one's country, is glorious.*" "*To seek God is wisdom.*"

REM.—It is obvious that the infinitive mode or part of a sentence, used as the subject of affirmation, can not represent the *speaker*, nor can it be the subject of *address*; hence it is necessarily limited to the *third* person; again, as such a phrase or part of a sentence can represent but a *single* idea, plurality is excluded, and the verb agreeing with such a phrase must be in the singular; hence the reason of the rule.

NOTE.—If two such phrases are connected by *and*, each representing a different idea, the verb must be *plural*; as, “To eat *and* to play constitute the chief employment of some.”

### RULE X.

A collective noun conveying *idea of unity*, generally has a verb and pronoun agreeing with it in the singular; as, “That nation *was* once powerful; but now *it* is feeble.”

REM.—A *collective* noun conveys *idea of unity* when the individuals of which it is composed are represented as acting in one way, so that whatever is affirmed of the whole may, with equal propriety, be affirmed of each individual; as, “The committee *was* unanimous in its sentiments.” Here perfect harmony of sentiment prevails, and the mind contemplates *committee* as *one entire whole*; but, if we say, The committee *were* divided in their sentiments, this harmony of action ceases, and the mind no longer contemplates committee as a *unity*, but as a *plurality*; since the individuals are represented as being divided, and acting in different ways. This *idea of plurality* constitutes the basis of Rule XI.

### RULE XI.

A collective noun conveying *idea of plurality*, generally has a verb and pronoun in the plural; as, “The committee *were* divided in their sentiments.”

REM.—The practice of writers, with regard to these rules, is not uniform.

### RULE XII.

Pronouns agree with their antecedents in gender, number, and person; as, “John lost *his* knife.” “He *who* studies, will improve.”

NOTE 1.—When the relative relates to antecedents of different persons, it may agree with either; but when the agreement has been determined, it must be continued throughout the sentence; as, “Thou art the Lord, *who* *didst* choose Abraham, and *didst* bring him forth out of Ur of the Chaldees.”

NOTE 2.—When a pronoun relates to two or more antecedents in the singular, connected by *and*, it must be in the plural; but, if its antecedents are connected by *or* or *nor*, it must be in the singular.

REM. 1.—In most cases when a relative is preceded by *two* antecedents of *different persons*, the construction may be advantageously altered; as, “I am the man *who* commands you”—better thus, *I* *who* command you, am the man. [For construction of the relative, see Construction of Elements.]

REM. 2.—When the relative refers to antecedents of different persons connected by a conjunction, it must agree in person with the *first* rather than the *second*, and with the *second* rather than the *third*.

REM. 3.—Pronouns which are applicable to *persons* may be applied to *lower animals*, and even to *inanimate objects*, when the attributes of *rational* creatures are attributed to them; as, “The lion said to the ass *who* had been hunting with *him*.” “Night, sable goddess, from *her* ebony throne descends.”

REM. 4.—The relative *which* should be used instead of *who*, after the names of persons, when the *character*, and not the *person*, is referred to; as, “Herod, *which*

[word] is another name for cruelty." "He is a good writer, *which* is all he professes to be.

### RULE XIII.

The indefinite article belongs to nouns in the singular number; as, "*A* man. *An* hour."

### RULE XIV.

The definite article belongs to nouns of both\* numbers; as, "*The* man. *The* men."

REM.—Though *the* is called the *definite* article, it is not always competent of itself to point out the noun to which it belongs definitely. If I say, "*The* man has come," man is not pointed out as a definite object to the mind of the hearer, unless he had been the subject of a previous discourse. "*The* star appears." What *star*? The particular star about which we have been discoursing. As this article does not limit nouns in respect to number, and is incapable of pointing out a noun definitely of itself, Mr. Cardell has come to the conclusion that it is the most *indefinite* of all the defining adjectives.

NOTE 1.—When several nouns are connected in a regular construction, it is not always necessary to repeat the article before each; as, "*The* men, women, and children suffered extremely."

NOTE 2.—But when nouns are joined in construction, without a close connection, and common dependence, the article must be repeated. The following sentence is inaccurate: "She never considered the quality but merit of her visitors."

NOTE 3.—When two or more adjectives are assumed of the *same* noun, the article should not be repeated; as, "I saw *a* white and black calf." But, if the adjectives are assumed of *different* nouns, the article should be repeated; as, "I saw *a* white and *a* black calf." In the last example, I obviously saw *two* calves, the one *white*, and the other *black*. But, in the first example, I saw but *one* calf, having *two* colors, *white* and *black*. (See Construction of Article and Construction of Elements.)

### RULE XV.

Adjectives belong to nouns and pronouns; as, "*A* good man." "*She* is *handsome*."

NOTE 1.—Such specifying adjectives as are varied to express number, must agree in number with the nouns to which they belong; as, *This*, *that*, *these* and *those*.

NOTE 2.—*This* and *that*, *these* and *those* are antithetical in their meaning and application; *this* and *these* refer to the *nearest* persons or things, or *last* mentioned; and *that* and *those* to the *more distant*, or *first* mentioned; as,

"Farewell, my friends! farewell, my foes!  
My peace with *these*, my love with *those*!"

NOTE 3.—Specifying adjectives of the numerical kind, require nouns to agree in number; as, "*One* man." "*Ten* men." "*Forty* women."

REM.—A few nouns which have a singular form, but a plural sense, are authorized exceptions to this note; as, "*A* hundred *head* of cattle." "*Twenty* *sail* of the line," etc.

NOTE 4.—When two numerals precede a Noun, one singular and the other plural, the plural should be placed next to the Noun; as, "*The* *first two* books."

REM.—This note is not important, since the practice of good writers is not uniform.

NOTE 5.—Double comparatives and superlatives should not be used; as, "*More* better." "*Most* extremest."

NOTE 6.—When two objects are compared, the comparative degree should be used;

\*This rule is not important, since there is no possibility of violating it.



and when three or more, the superlative ; as, " Mary is *taller* than her sister." " That is the *tallest* tree in the forest."

REM. 1.—When the comparative is used, the two objects, or classes of objects, compared, are represented as *distinct* from each other; as, " Wisdom is *better* than gold."

REM. 2.—When the superlative degree is used, the objects compared are represented as *belonging* to the *same* class; if *several classes* are compared, they are represented as included in some *larger* class; as, " Solomon was the *wisest* of the Hebrew kings." But, if we say Solomon was *wiser* than the Hebrew kings, it would exclude him from that class of kings; consequently the expression is incorrect. (See Butler's Grammar.)

REM. 3.—Though the comparative degree is generally used in comparing two objects or classes of objects, yet the superlative is sometimes used for the same purpose.

NOTE 7.—*This here* and *that there* are useless pleonasm, and should be carefully avoided by all who would cultivate good taste—to say nothing of grammar rules.

NOTE 8.—When two persons or things are spoken of, *either* or *neither* should be used; but, when we speak of more than two, *any* or *none* should be employed.

NOTE 9.—When an adjective is used as a substitute for an attribute and a name, it is generally plural; as, " The *good* are rewarded; but the *bad* are punished."

#### RULE XVI.

Adjectives sometimes belong to the infinitive mode, part of a sentence, or a whole sentence; as, " *To see is pleasant.*" " *Agreeable* to this, we read of names being blotted out of God's book."

Quality may be predicated of action; hence

#### RULE XVII.

Adjectives are used to qualify the action of verbs, and to express the qualities of things in connection with the action by which they are produced; as, " Open thine hand *wide.*" " The eggs boil *hard.*" " The trees look *green.*"

REM.—It is not always easy for the learner to determine whether the modifying word is an adjective or an adverb. The following directions may be of some service:

1. If the qualifying word can be changed to an adverbial element of the second kind, it is an *adverb*; if not, it is an *adjective*; as, " The trees look *green.*" We can not say that *trees look in a green manner*; for that would represent the *trees* as possessing the power to look in a particular way. Again, " She walks *graceful.*" We can say she *walks in a graceful manner*; hence *graceful* is an *adverb*, and should be *gracefully*.

2. The qualifying word is an *adjective* if it can be placed in predication by substituting the verb to *be* for the verb employed; as, " The rose smells *sweet,*" i. e. the rose *is sweet*. " He landed *safe,*" i. e., he *was safe* when he landed.

#### RULE XVIII.

Participles refer to nouns or pronouns; as, " I see *him walking.*" " *Mary having written* the letter, mailed it."

#### RULE XIX.

The object of a transitive verb in the active voice, is put in the *objective* case; as, " I saw *him* whom you met."

REM. 1.—As the *nominative* of the Transitive verb in the *Passive* voice, is the object of the verb's action, it can have no other; but a *Passive* verb (or a verb in the *Passive* voice) frequently admits of a noun or a pronoun in *predication*; as, "Washington was chosen *commander-in-chief*." "Harrison was elected *President*." "He was called *John*."

REM. 2.—The Infinitive mode, part of a sentence, or a whole sentence, is not unfrequently the object of a Transitive verb; as, "Boys love *to play*." "Jesus said, *a certain man planted a vineyard*."

REM. 3.—In order to prevent ambiguity, when a noun, or part of a sentence, is the object of the verb, it should be placed *after* the verb; but a *pronoun* may be construed *before* it; as, "*Him* that is weak in the faith, receive ye."

REM. 4.—When the object of a Transitive verb in the *Active* voice is obvious, it is frequently omitted; as, "He *reads*." "They *write*," etc.

REM. 5.—When a Transitive verb in the *Active* voice takes a *personal* and *verbal* object, in changing it to the *Passive* voice, the *personal*, or indirect object is frequently, but erroneously, made the *nominative*; as, "They asked *him* a question." Changed—"He was asked a question by them." It should be, "A question was asked *him* by them." (See Peculiar Constructions, Remark 1.)

## RULE XX.

The object of a transitive participle must be in the *objective* case; as, "I saw a man *beating* his horse."

REM. 1.—The Imperfect and Pluperfect [compound] can only govern an *objective* case.

REM. 2.—Participles which have a *Passive* signification, do not govern an *objective* case; such as, *Being informed*. *Having been informed*.

## RULE XXI.

The *object* of a preposition is put in the *objective* case; as, "Henry went *with* me."

REM. 1.—The governing preposition is not unfrequently understood; as, "He gave (to) me a book."

REM. 2.—A participle or a part of a sentence is sometimes the object of a preposition; as, "He maintains his family *by writing*." "The king gave me a generous reward *for committing that barbarous act*."

## RULE XXII.

Conjunctions connect words of the same sort; as, "*John and James*." "*Good and bad*." "*Gracefully and rapidly*," etc.

REM. 1.—By words of the same sort, is meant such words as belong to the same parts of speech.

REM. 2.—This rule should not be applied in parsing *conjunctions* which connect *sentences*, nor is it absolutely necessary that it should be applied at all.

## RULE XXIII.

Conjunctions connect nouns and pronouns in the same case: as, "*Henry and William* obey their teacher." "They assisted *him and me*." "*David's and Jonathan's* friendship."

## RULE XXIV.

Conjunctions generally connect verbs of like modes and tenses ; as, "Kingdoms *rise and fall*."

NOTE 1.—When a conjunction connects verbs of different modes and tenses, the nominative must be repeated ; as, "The attorney *executed* the deed, but *he will write* no more."

NOTE 2.—Conjunctions connect verbs of the same form, and particles of the same kind ; as, " *Did* he not *tell* me his fault, and *entreat* me to forgive him ? " " *Being ridiculed and despised*, he left the institution."

REM. 1.—Note 1 is not regarded as important : since standard authors frequently connect verbs of different modes and tenses without repeating the nominative.

## RULE XXV.

Adverbs modify verbs, participles, adjectives, and other adverbs ; as, "He writes *badly*."

REM.—By *modification* is meant the change of the *meaning* and not the form of the word modified.

NOTE 1.—Two negatives, occurring in the same sentence, render it affirmative ; as, " *Nor* did they *not* perceive their evil plight"—they *did perceive* their evil plight.

NOTE 2.—Two negatives are often elegantly used to express an affirmation, one being the prefix of a derivative word ; as, " *Nor* was he *unsuccessful*." Unnecessary negatives should be avoided ; as, "I *don't* know *nothing* about it." It should be, "I know *nothing* about it," or "I *do not* know anything about it."

## RULE XXVI.

Euphony requires that the sign *to* of the infinitive should be omitted when construed with the following verbs, viz. : *bid*, *dare*, *feel*, *make*, *let*, *hear*, *see*, *need*, and their participles ; as, "He *bid* me *come*." "We felt the earth *tremble*." "I heard him *speak*," etc.

NOTE.—When these verbs are used in the Passive Voice, the sign is used ; as, "He was often heard *to say*."

REM.—There is something so peculiar in the use of *dare* and *need*, that they demand special attention. When *dare* is *transitive*, and means to *challenge*, it admits of regular *inflections*, and the sign of the infinitive ; as, "He *dares not to enter* the list." But when it is *intransitive*, or means to have *courage*, or to *venture*, it admits of no personal termination, and rejects the sign of the infinitive ; as, "I *dare engage*." "I *dare not confess*." "He *dare say*." " *Durst* I venture to deliver my own sentiments." "He *dare not go* without my permission." "But, my lord, you *dare not do* either." When *need* is *transitive*, it is regular in all its inflections, and admits of the sign of the Infinitive ; as, "He *needs to be* informed of his duty." But, when it is *intransitive*, it admits of no personal termination, and rejects the sign of the Infinitive ; as, "Nobody *need be* afraid ; he shall not have scope." "I *need not go* any further." There is one more peculiarity of *need* which is worthy of notice, viz, its being used, as some suppose, without a nominative either expressed or implied ; as, "There *needs no* prophet to tell us." "Whereof here *needs no* act." It would, perhaps, be better, in such constructions, to refer the verb to the indefinite pronoun *it* as its subject.

## RULE XXVII.

When an address is made, the name of the person or thing

addressed, is put in the *nominative case independent*; as, "*James*, I desire you to study."

NOTE.—A Noun may be in the nominative\* case independent, 1st. By *direct address*; as, "*Friends*, awake." 2. By *exclamation*; as, "*Amazing grace*." 3. By *pleonasm*; as, "*The soul that sinneth, it shall die*."

REM.—Pleonasm is only admissible when great force and perspicuity are required. The pleonasm which arises from the use of the pronoun in the same member with the noun which it represents, should generally be rejected; as, "*My banks they are furnished with bees*." "*Riches they corrupt the mind*."

#### RULE XXVIII.

A noun or pronoun, placed before a participle, and having no verb to agree with it, is put in the *nominative case absolute*; as, "*The sun having risen*, we pursued our journey."

REM.—Two things are necessary to cause a noun or pronoun to be in the *case absolute*, viz., its *position* before a participle, and its *independence* of any verb.

#### RULE XXIX.

Some verbs in the imperative mode have no nominative specified; as, "God said, *let there be light*, and there was light."

#### RULE XXX.

Prepositions point out the relation between their antecedent and subsequent terms; as, "He *went to the city of New York*."

#### RULE XXXI.

Interjections have no dependent construction.

REM.—The last three rules may be used in parsing, or they may be omitted—just as it may suit the taste of teachers.

### RULES OF SYNTAX.

#### RULE I.

The subject of the verb must be in the *nominative case*; as, "*John* writes."

#### RULE II.

A noun or pronoun predicated of the subject, must be in the *nominative case*; as, "Law is a *rule of action*."

#### RULE III.

A noun or pronoun used to identify another noun or pronoun,

\*It would be better, perhaps, to drop the word *nominative*, and simply say "THE CASE INDEPENDENT."

is put by apposition in the same case ; as, “ *Cicero, the orator.* ”

#### RULE IV.

The possessive case, is governed by the word which it limits ; as, “ *John’s book.* ” “ *His being away from home, was a great disappointment.* ”

#### RULE V.

The infinitive mode is governed by the word which it limits ; as, “ *They went to see him.* ”

#### RULE VI.

The verb must agree with its nominative in number and person ; as, “ *Thou seest.* ” “ *He sees.* ” “ *We see,* ” etc.

#### RULE VII.

Two or more nominatives in the singular, connected by *and*, must have verbs agreeing with them in the plural ; as, “ *Cato and Plato were wise.* ”

#### RULE VIII.

Two or more nominatives in the singular, connected by *or* or *nor*, must have verbs agreeing with them in the singular ; as, “ *John or James was ill.* ”

#### RULE IX.

When a verb agrees with the infinitive mode or part of a sentence for its subject, it must be in the third person, singular ; as, “ *To die for one’s country, is glorious.* ”

#### RULE X.

A collective noun conveying *idea of unity*, generally has a verb and pronoun agreeing with it in the singular ; as, “ *That nation was once powerful ; but now it is feeble.* ”

#### RULE XI.

A collective noun conveying *idea of plurality*, generally has a verb and pronoun in the plural ; as, “ *The committee were divided in their sentiments.* ”

## RULE XII.

Pronouns agree with their antecedents in gender, number, and person ; as, "John lost *his* knife." "He *who* studies, will improve."

## RULE XIII.

The indefinite article belongs to nouns in the singular number ; as, "A man. An hour."

## RULE XIV

The definite article belongs to nouns of both numbers ; as, "The man. The men."

## RULE XV.

Adjectives belong to nouns and pronouns ; as, "A *good* man." "She is *handsome*."

## RULE XVI.

Adjectives sometimes belong to the infinitive mode, part of a sentence, or a whole sentence ; as, "*To see is pleasant*." "*Agreeable* to this, we read of names being blotted out of God's book."

Quality may be predicated of action ; hence

## \* RULE XVII.

Adjectives are used to qualify the action of verbs, and to express the qualities of things in connection with the action by which they are produced ; as, "Open thine hand *wide*." "The eggs boil *hard*." "The trees look *green*."

## RULE XVIII.

Participles refer to nouns or pronouns ; as, "I see *him walk-  
ing*."

## RULE XIX.

The object of a transitive verb in the active voice, is put in the *objective* case ; as, "I saw *him whom* you met."

## RULE XX.

The objective of a transitive participle is put in the objective case ; as, "I saw a man *beating* his horse."

## RULE XXI.

The object of a preposition is put in the objective case ; as, "Henry went *with me*."

## RULE XXII.

Conjunctions connect words of the same sort ; as, "*John and James. Good and bad*," etc.

## RULE XXIII.

Conjunctions connect nouns and pronouns in the same case ; as, "Henry *and* William obey their teacher."

## RULE XXIV.

Conjunctions generally connect verbs of like modes and tenses ; as, "Kingdoms *rise and fall*."

## RULE XXV.

Adverbs modify verbs, participles, adjectives, and other adverbs ; as, "He writes *badly*."

## RULE XXVI.

Euphony requires that the sign *to* of the infinitive should be omitted when construed with the following verbs, viz. : *bid, dare, feel, make, let, hear, see, need*, and their participles ; as, "He bid me *come*." "We felt the earth *tremble*." "I heard him *speak*," etc.

## RULE XXVII.

When an address is made, the name of a person or thing addressed, is put in the *nominative case independent* ; as, "*James*, I desire you to study."

## RULE XXVIII.

A noun or pronoun, placed before a participle, and having no verb to agree with it, nor word on which to depend, is put in the *nominative case absolute* ; as, "*The sun having risen*, we pursued our journey."

## RULE XXIX.

Some verbs in the imperative mode have no nominative specified ; as, "God said, *let there be light*, and there was light."

## RULE XXX.

Prepositions point out the relation between their antecedent and subsequent terms; as, "Henry *went to the city of New York.*"

## RULE XXXI.

Interjections have no dependent construction.

## CHAPTER XXVIII.

## FALSE SYNTAX.

## TO BE CORRECTED BY RULE I.

*Model.* "Them that seek virtue shall surely find her." *Them*, in this sentence, is used as the *subject* of the verb *shall find*; but it has the *objective* form; it is, therefore, incorrect;—it should be in the *nominative* case having the *subjective* form *they*, according to Rule 1.

*Him* and I went. Who said that? *Me.* *Them* told it. You and *us* enjoy many privileges. I thought you and *them* had become friends. *Them* that sow in tears, shall reap in joy. *Her* that was wise and prudent, never complains of adversity. *Whom* struck John? *Him.* *Him* that studies attentively, will improve very fast.

## BY RULE II.

*Model.* "Whom say ye that I am?" *Whom*, in this sentence, is predicated of the subject *I*; but it has the *objective* form; it is, therefore, incorrect;—it should be in the *nominative* case, assuming the *subjective* form *who*, according to Rule 2. The sentence construed *affirmatively* would read thus, Men do say that I am *who*.

John was *him*. It was *them*. I thought it was *him*. That lady is not *her*. It was not *me*. Mary was not *her*. It was *him*. They knew it was *me*. They are *them* that testified of me. I thought it was *them*, though it seems that it was *him*. I believe it was him who informed me, though it may have been her; for I am not certain whether it was him or her. Is it him whom ye see coming? Who tore this book? *Him*. Are you certain that it was him? It might have been her, though I believe it was him. Be not afraid; it is me.

## BY RULE III.

*Model.* "It was Titus, the son of Vespasian, *him who* took Jerusalem." *Him*, in this sentence, is in the *objective* case, or has the objective form, whereas it identifies Titus in the *nominative*; it is therefore, incorrect, and should be *he* in the *nominative*, to agree in case with Titus, according to Rule 3.

He took it to be *I*. I knew that man to be *he*. We adore the Divine Being, *He* who sustains all things. I saw Martha and her sister, *they* that



you visited. It was John the Baptist, *him* who preached repentance. I have read a letter from my cousin, she that was here last winter. The book is a present from my brother Richard, he who keeps the book store. I am going to see my friends in the country, they that we met at the ferry.

#### BY RULE IV.

*Model.* “*Jonathans* love for David was very strong.” In this sentence, *Jonathans* limits love by denoting possession; but is not in the *possessive* case, or has not the possessive sign; it is, therefore, incorrect; an *apostrophe* should be inserted between *n* and *s*, or the possessive sign applied, according to Rule IV.

*Peters* dog bit *Johns* finger. Those *boys* books are cleaner than that *girls* book. His *majestys* dying without issue. They suffer for conscience sake. She has a *princes* feather. The authors being scarce of friends delayed the publication of the work.

#### BY RULE VI.

*Model 1.* “I *walketh* into the country.” In this sentence, the verb *walketh* has the termination of the *third person*, singular, *solemn* style; whereas it has a nominative of the *first person*, singular, which clears the verb of all verbal or personal terminations; it is, therefore, incorrect; it should be *walk*, to agree in person with the nominative *I*, according to Rule VI.

*Model 2.* “The teachers who *instructs* me, labors faithfully.” *Instructs* has the termination of the third person, *singular*, familiar style; whereas it has a nominative of the *plural*, which clears the verb of personal terminations; it is, therefore, incorrect; it should be *instruct* in the *plural*, to agree with its nominative *who*, according to Rule VI.

*Model 3.* “The lady who occupies this house, *bestow* many charities.” In this example, *bestow* has the *plural* form, whereas it has a nominative of the *third person*, *singular*, which requires the verb, in familiar style, to assume *s* or *es*; it is, therefore, incorrect; it should be *bestows* to agree in person and number with its nominative, *lady*, according to Rule VI.

*I goeth.* He *art* gone. I *goes*. I *loveth*. Thou *loves*. Thou *write*. A variety of pleasing objects *charm* the eye. Disappointments *sinks* the heart of man, but the renewal of hope *give* consolation. The frequent commission of sin *harden* men in it. I just *shuts* my eye and *goes* it. He that trust in the Lord, will never be without a friend. The man and woman that was present, being strangers to him, wondered at his conduct. The wicked fleeth when no man pursue. The Lord loves the gates of Zion more than all the cities of Judah.

Come away from the skies, my beloved arise,  
And rejoice in the day thou were born.

The variety of the productions of genius, like that of the operations of nature, are without limit.

Alas! the joys that fortune bring,  
Are trifling and decays;  
And those who minds the paltry things,  
More trifling still than they.

## BY RULE VII.

*Model.* "Time and tide waits for no man." The verb *waits*, in this sentence, has the form of the third person singular, whereas it has two nominatives connected by *and*; it is, therefore, incorrect; it should be *wait* in the plural, to agree with its nominative *time* and *tide*, connected by *and*, according to Rule VII.

John and James *has returned*. Ignorance and bigotry *has caused* this cruelty. Jane and Eliza *is at home*. There *is* great force and beauty in her style. America and Europe *is* three thousand miles distant from each other. Gold and tin *is* both useful metals. Judges and senates have been bought for gold. Esteem and love was never to be sold. Industry and frugality leads to wealth. Our conversation and intercourse with the world is, in several respects, an education for vice. My flesh and my heart fail-eth. Their envy, their love, and their hatred, is now perished.

## BY NOTE 3.

Humility, with poor apparel, excel pride and vanity under costly apparel. The king, with the two houses of Parliament, constitute an excellent form of government. The Central America, with her excellent captain and a large number of her crew and passengers, were lost.

## BY NOTE 5.

Every man and every beast that were left in the field, were destroyed by the hail. Every twig and every drop of water, teem with life. Every day and every hour were employed in strengthening the fortification.

## BY RULE VIII.

*Model.* "Either wisdom or folly *govern* our conduct." The verb *govern* has the plural form; whereas its two nominatives in the singular are connected by *either or*; it is, therefore, incorrect; it should be *governs*, in the singular, to agree with its two nominatives, connected by *or*, according to Rule VII.

John or Thomas *have done* this mischief. Envy or jealousy *were* the cause of his misery. Extreme heat or cold *are* painful. It is difficult to determine whether the poor man or miser most *deserve* pity. Neither impudence, credulity, nor vanity, have ever been imputed to him. What the heart or the imagination dictate, flows readily. Neither authority nor analogy support such an opinion. The sense or drift of a proposition, often depend upon a single letter.

## BY NOTE 1.

Neither riches nor poverty was able to move him from from his steadfastness. Neither moon nor stars was seen for many days. Neither the hopes of reward nor the fear of punishment, was strong enough to induce him to give up his evil habits.

## BY NOTE 2.

Neither thou nor I *art* sufficient for these things. Neither you nor he were present. Either I or he am mistaken. Neither he nor thou was to blame.

## BY RULE IX.

*Model.* "To be good, *are* to be happy." "*Are*, in this example, has a plural form; whereas it has a part of a sentence for its subject; it is, therefore, incorrect; it should be *is* in the singular, to agree with the part of a sentence *to be good*, according to Rule IX.

To publish slanderous words *are* wrong and wicked. Professing regard and acting differently, *discover* a base mind. To die for one's country *are* glorious. To seek happiness by violating the rights of another, *are* unjust. To be blind *are* unfortunate. That the earth revolves on its own axis, *are* generally admitted. That the planets *are* inhabited by intelligent creatures, *are* reasonable to suppose.

## NOTE UNDER RULE IX.

To do good to them that hate us, and, on no occasion, to seek revenge, *is* the duty of a Christian. To do justly, to love mercy, and to walk humbly, *is* required of all men.

## BY RULE X.

*Model.* "The herd *were* seen grazing." The verb *were* seen has a collective noun conveying idea of *unity* for its nominative; but it has a plural form; it is, therefore, incorrect; and should be *was* seen in the singular, according to Rule X.

The committee *were* unanimous. The nation *were* in habiliments of mourning. The army *were* routed. The meeting *were* large, and continued two hours. A large company *were* in attendance. The association meet annually. The church have no power to inflict corporal punishment.

## BY RULE XI.

*Model.* "Blessed *is* the people that know the joyful sound." The verb *is* has a collective noun conveying idea of *plurality* for its nominative; but has the singular form; it is, therefore, incorrect; it should be *are* in the plural, to agree with its nominative *people*, according to Rule XI.

My people *doth* not consider. The committee *was* divided in its sentiments, and *it* has referred the business to the general meeting. The multitude eagerly *pursues* pleasure as *its* chief good. The peasantry goes barefoot; and the middle sort *makes* use of wooden shoes. The council, being divided in its sentiments, adjourned without coming to any conclusion.

## BY RULE XII.

*Model.* "A man's enemies *are* those of *their* own household." The pronoun *their* relates to an antecedent of the singular number; but it is *plural*; then it is incorrect; and should be *his*, in the singular, to agree with the antecedent *man*, according to Rule XII.

Every one must take care of *themselves*. There are twelve States *who* are adjacent to the Atlantic. The men *which* I saw were tall and robust. Speak to the men, and say to him. The wheel killed another man, who is the sixth that have lost their life by this means.

## BY NOTE 2.

Mary and Eliza, who study her lessons well, make a very rapid proficiency. Henry or William, who trifles away their time, advances very slowly. Neither Arthur nor Thomas recites their lesson well.

## BY NOTES AND REMARKS UNDER RULE XV.

*These* sort of goods is not fashionable. *These* sort of favors does real injury. The pole is twenty foot long. Sing the *two first* lines. James is the *tallest* of the two. He is the *wiser* of the three. Eve was the fairest of all her daughters. Socrates was wiser than the Grecian philosophers. Solomon was the most wisest man. This is a more better way. Remove them papers from the desk, and bring me them books. Observe them men. Them *ladies* are well dressed. This here is a very sweet apple. Do you see that there men? Will you take any of these two apples? Neither of those three men can write his name.

## BY RULE XVII AND REMARKS.

*Model.* "The rose smells *sweetly*." In this example *sweetly* qualifies the action of the verb *smells*, and may be predicated of the subject *rose*; but it has the form of an *adverb*; it is, therefore, incorrect; it should be *sweet*, an adjective, according to Rule XVII.

Open thine had *widely*. The eggs boil *hardly*. The fields look *freshly* and *gaily*. The clay burns *whitely*. Apples boil *softly*. The lowering clouds are moving slow. I feel badly. Those young ladies dance graceful. She looks coldly. The river flows rapid. She sings sweet.

## BY RULE XIX.

*Model.* "He that will not study, you must correct." In this sentence, *he* is the object of the verb *must correct*; but it has the *subjective* form; then it is incorrect; and should be *him* in the *objective*, according to Rule XIX.

Who ye ignorantly worship, *he* declare I unto you. *He* and *they* we know; who are ye? *She* that is negligent, reprove sharply. *He* that is weak in the faith, receive ye. She I shall more readily forgive. Thou only have I chosen. Who shall we send on this errand? Whoever the court favors is safe. Who do you think I saw the other day? He accosts whoever he meets. I he delights to save.

## BY RULE XXI.

*Model.* "From *he* that is needy, turn not away." The object of a preposition is put in the *objective* case; *he* is the object of a preposition; but not in the *objective* case; the sentence is, therefore, incorrect; it should be *him* in the *objective*, according to Rule XXI.

Who did you walk with? He gave the books to James and I. Between you and I there is a great disparity of years. I lent the book to some one, I know not to *who*. Does that boy know who he is speaking to? I bestow my favors on whoever I will. Let not quarrels occur among ye.

## NOTES UNDER RULE XXIV.

NOTES 1 and 2.—That clergyman preached an excellent sermon, but will preach no more. He confessed his fault, but would not promise amendment.

## NOTE UNDER RULE XXV.

*Model.* “*Nobody don't care for me.*” In this sentence, two negatives are employed to convey a negative meaning; it is, therefore, incorrect; it should be, *No one cares* for me, according to Note 3, under Rule XXV.

*I don't know nothing* about it. *I never heard nobody* say it. *I can't do no* better. He *ain't got no* more. In our neighborhood, nobody never takes no newspapers. .

## BY RULE XXVI.

*Model.* “He maketh me to lie down in green pastures.” *To lie*, in this sentence, is construed with the verb *maketh*; but the sign of the infinitive is expressed; the sentence is, therefore, incorrect; it should be, *Maketh me lie down*, etc., according to Rule XXVI.

Bid him to go. Make the man to work. See the student to read. Hear him to recite. Feel the chair to move. He only maketh me to dwell in safety.

## BY RULE XXVIII.

*Model.* “*Him* having arrived, the army commenced its march.” *Him* is placed before a participle, having no verb to agree with it; but has the objective form; it is, therefore incorrect; it should be *he* in the nominative absolute, according to Rule XXVIII.

It was declared to me, *him* being being present. It was said of him *them* being in the company. Her descending the ladder fell.

## TO BE CORRECTED BY THE “DIAGRAM OF TIME.”

“*Model.* “*I finished my letter before the maid arrived.*” The verb *finished* is in the past tense; whereas it is used in the *prior* of two past events; therefore the verb is incorrect; it should be *had finished*, in the pluperfect, according to Figure 4 of the “Diagram of Time.”

We *have studied* our lessons yesterday. I never *drank* better water. We *came* here to-day. Philosophers have *made* great discoveries last century. I have endeavored during the last summer, to make myself thoroughly acquainted as possible with our system of common schools. After I have quoted the text, you *will see* the application. After I visited Europe I returned to America. The thief escaped before the goods were missed. The world will have been destroyed by fire. John will complete his task by the time appointed. The Houses of Congress will finish their business by the 5th of May.

## CHAPTER XXIX.

## MISCELLANEOUS REMARKS.

REM. 1.—Verbs which in point of time relate to each other, should agree in tense; as, “Cæsar *leaves* Gaul, *crosses* the Rubicon, and *enters* Italy with five thousand men; or we may say, Cæsar *left* Gaul, *crossed* the Rubicon, and *entered* Italy with five thousand men. Now, as these verbs all relate to the same point of time, they properly agree in tense, whether used in the present for greater vivacity of narrative, or in the past tense to point out a period of time, which is entirely past. It would, however, be incorrect to say, Cæsar *left* Gaul, *crosses* the Rubicon, and *entered* Italy, etc., for they do not now agree in tense, though they refer to the same period of time.

REM. 2.—Verbs which do not refer to the same period of time, should be in different tenses; \* hence the following sentence is incorrect, viz.: “The Lord *hath given*, and the Lord *hath taken away*.” It is obvious that these two verbs refer to *different* periods of time; since the act of *giving* was prior to that of *taking away*; hence these verbs should be in different tenses; thus, the Lord *gave*, and he *hath taken away*.

“*Had he loved* Spain more, and England less, he *had* never *died* on the scaffold.”—Hawkes’ History of North Carolina, vol. I., page 67. This use of the tenses, though sanctioned by authority of the highest grade, is not philosophically accurate; for, while *had loved* and *had died* are in the same tense, they do not refer to the same period of time; since the period of time pointed out by *had loved* is necessarily *prior* to that pointed out by *had died*; then it would be more consistent with the analogy of the language, if not quite so poetic, to vary the form of expression a little; thus, Had he loved Spain more and England less, he *would* never *have died* on the scaffold.

REM. 3.—As other words and phrases point out the relation of time, a due regard to these relations should be observed. “On the morrow, because he would have known the certainty whereof Paul was accused of the Jews; he loosed him from his bands.” The phrase *on the morrow* points out *future time*, and the verb *would have known*, as indicated by the tense, refers to *past time*, but the time which the verb is intended to point is *not really past*, but harmonizes with that indicated by *on the morrow*; hence the verb is put in the wrong tense; it should be, *On the morrow, because he would know*, etc.

REM. 4.—When the infinitive is construed with such verbs as express *desire, intention, hope, or command*, it should be put in the *present* tense; as, “I intended to *write* last week.”

REM. 5.—*Future time* may be pointed out by construing the infinitive present with the present tense of the verb *to be*; as, “Harrison *is to be* the next President.” “They *are to be married* to-morrow.”

REM. 6.—When a comparison is instituted between a co-ordinate and a subordinate clause, the two clauses should not be separated from each other by the interposition of some other clause or phrase; hence the following sentence is not correctly construed; as, “He *was* more beloved, but not so much admired, as Cynthio. It should be, “*He was more beloved than Cynthio*, but not so much admired.”

REM. 7.—When a sentence is commenced with either style, it should be continued throughout the sentence. The following sentence, in this respect, is incorrect:

“*You draw* the inspiring breath of ancient song,  
Till nobly rises emulous *thy* own.”

REM. 8.—The preposition *at* is generally construed before the names of *villages* or small towns, and also before *foreign cities*, but *in* is generally construed before *large towns* or cities of our own country; as, “He resides *at High Point*.” They live *in New York*.”

\*It should not be forgotten that the potential pluperfect, with respect to time, is the same as the indicative past.

REM. 9.—Between, Among. *Between* should be used to show the relation between two persons or things, or between *two classes* of persons or things, and *among* when more than two; as, “*Between* you and me, there is a great disparity of years.” “They walked *among* the trees of the garden.”

## CHAPTER XXX.

### EXERCISES IN FALSE SYNTAX PROMISCUOUSLY ARRANGED.

REM.—In correcting the following sentences, the learner must not limit himself to the Rules, Notes, and Remarks of Syntax, but he must refer to the DIAGRAM or TIME, to the Miscellaneous and General Remarks, to the Peculiar Constructions and Colloquial Inaccuracies.

The laws of Draco is said to have been written with human blood. His being at enmity with Cæsar and Antony, were the cause of discord. The property of my friend, I mean his books and furniture, were wholly consumed. Man's happiness or misery are, in a great measure, placed in his own hands. The planetary system, boundless space, and the immense ocean, affects the mind with sensations of astonishment. I, Napoleon Bonaparte, Consul of France, and Commander of the French forces at Toulouge, offers a reward of five hundred francs for information concerning conspiracies against me. Me being in great haste, he consented. To love God with all thy heart, are a divine command. Them that instruct others should look well to themselves. Let us to proceed. Who went with Jane to church? Me. Still water runs deeply. Sing the two first stanzas. Augustus, the Roman emperor, him, who succeeded Julius Cæsar, is variously described by historians.

Oh! Thou my voice inspire,  
Who touched Isaiah's hallowed lips with fire.

How rarely reason guides the stubborn choice!  
Rule the bold hand, or prompt the suppliant voice.

I remember the family more than twenty years ago. I have been at Washington last June, where I saw General Andrew Jackson, he who is now President. It was one cold evening in February, the snow had not yet began to melt, when a man came reeling forth out of the village. Adams and Jefferson, them who died on the fourth of July, 1826, were both signers and the firm supporters of the Declaration of Independence.

Yet so long as intemperance reigns, and you, my friend, refrain from lending your aid in opposition to it, just so long will the tears of women and the moans of the orphan, continue; just so long will intemperance hang his black escutcheon o'er the grave of talent and greatness, while the minions of Satan rejoiceth.

Not one in fifty of those who call themselves Deists, understand the nature of the religion which they reject. Had he been instructed in the principles of Christianity, he had been a better man and a wiser legislator.

There is a spirit in man, and the inspiration of the Almighty giveth them understanding. In the conduct of Parmenio, a mixture of wisdom and folly were conspicuous. Henry and William, who obey their teacher, improves

fast. If I was Alexander, I would accept the terms; so would I, if I was Parmenio. After he visited Egypt, he went to Palestine. These students are very careless, nor is it probable that they will learn much. This here book has been badly injured. Every town, every village, and every house were burned. Either I or thou are in the wrong.

The bleating sheep with my complaints agree,  
Them parched with heat, and me inflamed by thee.

So great Encas rushes to the fight,  
Sprung from a god, and more than mortal bold,  
Him fresh in youth, and me in arms grow old.

High hopes and ambitious views is a great enemy to tranquility. A too great variety of studies dissipate and weaken the mind. There was much spoke and wrote on the subject, but I have chose to suspend my decision.

Religion raises men above themselves; irreligion sinks them beneath brutes; that binds them down to a poor pitiable speck of earth; this opens for them a prospect to the skies. Temperance and exercise, howsoever little they may be regarded, they are the best means of preserving health.

Each must answer for themselves. To despise others on account of their poverty, or to value ourselves on account of our wealth, are dispositions highly culpable.

When Parick appeared, Peter was for some time in doubt whether it could be him or not. Socrates' wisdom have been the subject of many a conversation. Is it him? Which of the two masters, says Seneca, shall we most esteem?—he who strives to correct his scholars by prudent advice and motives of honor, or he who will lash them severely for not repeating their lessons as they ought?

He had no master to instruct him; he had read nothing but the writings of Moses and the prophets, and had received no lessons from the Socrates,\* Plato's, and Confuscus's of the age.

Here rages force, here tremble flight and fear,  
Here stormed contention, and here fury frowned;  
The Cretan javelin reached him from afar,  
And pierced his shoulder as he mounts his car.

Calumny and detraction are sparks which, if you do not blow, they will go out of themselves.

Reason's whole pleasure, all the joys of sense,  
Lies in three words—health, peace and competence.

The polite, accomplished libertine is but miserable amidst all his pleasures; the rude Laplander is happier than him.

They that honor me, them will I honor. He would not believe that honesty was the best policy. A great mass of rocks thrown together with wildness and confusion, strike the mind with more grandeur than if they were adjusted to one another with the accuratest symmetry. Take handfuls of ashes and let Moses sprinkle it towards heaven, in the sight of Pharaoh, and it shall become small dust.

\*The possessive case must not be used for the plural number. In this quotation from the letters of Baron Haller to his daughter, the proper names should be pluralized like the common nouns: thus, "From the SOCRATES, PLATOS and CONFUCUSES."



Wealth and poverty are both temptations to man; this tends to excite pride; that disappointment. The king and tyrant are very different characters; that rules his people by his absolute will and power; this by laws to which they consent. Of whom were the articles bought? of a grocer; he who resides near the Mansion House.

A second deluge learning thus o'errun,  
And the Monks finished what the Goths begun.

You draw the inspiring breath of ancient song,  
Till nobly rises emulous thy own.

Thou, goddess-mother, with our sire comply,  
If you submit, the thunderer stands appeased.

Self-love, the spring of action, moves the soul,  
Reason's comparing balance rules the whole;  
Man, but for this, no action could attend,  
Man, but for that, were active to no end.

Him with viny crown advancing,  
First to the lively pipe his hand addressed.

Thee sung, sweet bride, with unreposing lay,  
Thou first at morn deplored, thou last at close of day.

He might have completed his task sooner, but he could not do it better. The most ignorant and the most savage tribes of men, when they have looked round on the earth, and on the heavens, could not avoid ascribing their origin to some invisible, designing cause, and felt a propensity to adore their Creator. You thought it was her, but it was not her; for I knew it to be him. Whom do men say that I, the son of man, am. The Lord whom I serve, is eternal. Though thou wast as huge as Atlas, thy efforts would be vain. Take heed that thou speakest not to Jacob. I shall walk out, unless it rains. I will drown; for no man shall help me. I will meet thee there, if thee please.

Thou shouldst not take the matter in your own hands. Who did thou walk with? She. Who dares apologize for Pizarro—who is but another name for rapacity? The sincere is always esteemed. Joshua was chose to be the leader of Israel in the room of Moses, who was not permitted to pass over Jordan; because he had, on one occasion, spoke unadvisedly. Though the measure be mysterious, it is not unworthy of your attention. Nobody don't know nothing about it. This was the most unkindest cut of all. He enters the territory of the peaceable inhabitants, lays waste their country, and depopulated the most flourishing towns and cities.

Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever. Acquaint thyself with God, if you would taste his works.

Admitted once to his embrace,  
Thou shalt perceive that thou wert blind before;  
Thine eyes shall be instructed and thine heart,  
Made pure, shall relish with divine delight,  
Till then unfelt, what hands divine has wrought.

## CHAPTER XXXI.

### COLLOQUIAL INACCURACIES.

§1. As colloquial inaccuracies are too numerous and varied to be comprehended by any syntactical rules, however copious, we have thrown together some of these inaccuracies, and arranged the correct and the incorrect expressions in parallel columns. Though these colloquial inaccuracies may vary, not only in different States, but also in different sections of the same State, yet they may nearly all be traced to three leading sources, viz., 1. *Unwarrantable contractions*, 2. *Redundant words* or *Pleonastic expressions*, and 3. *Words badly chosen to convey the sense intended*.

#### CLASS I.

##### § 2. UNWARRANTABLE CONTRACTIONS.

Though some contractions are admissible in familiar style, yet they should be carefully avoided in all grave or solemn discourse.

##### § 3. INCORRECT.

I *ai'n't* well,  
I *hav'nt* been out,  
He *isn't* at home,  
We *wer'n't* there,  
I *didn't* do it,  
I *hadn't* heart of it,  
*They've* come,  
*We're* ready,  
*It's* been warm,  
*She'd* heard of it,  
*I'll* assist you,  
I *us'd* to know it,  
*We're* sisters,  
The door *wasn't* shut,  
*He's* rich,  
*You'll* see 'im,  
*I've* seen 'er,  
*I s'pose* 'twill,  
Lay 'em on the table,  
I *b'lieve* it,  
*Gim* me some bread,

##### CORRECT.

I am not well.  
I have not been out.  
He is not at home.  
We were not there.  
I did not do it.  
I had not heard of it.  
They have come.  
We are ready.  
It has been warm.  
She had heard of it.  
I will assist you.  
I used to know it.  
We are sisters.  
The door was not shut.  
He is rich.  
You will see him.  
I have seen her.  
I suppose it will.  
Lay them on the table.  
I believe it.  
Give me some bread.

## INCORRECT.

*It's a'most* too late,  
*A grea' deal* too large,  
*A good' eel* to short,  
 He *hain't* none,  
*'Taint* his,  
 You *don't* know *'im*,  
*Can't* he go ?  
*May'n't* she stay ?  
 You *musn't* do so,  
*John's got* enough,

## CORRECT.

It is almost too late.  
 A great deal (or much) too large.  
 Very much too short.  
 He has none.  
 It is not his.  
 You do not know him.  
 Can he not go ?  
 May she not stay ?  
 You must not do so.  
 John has enough.

## CLASS II.

## § 4. REDUNDANT WORDS OR PLEONASTIC EXPRESSIONS:

## INCORRECT.

I could not *get* to go,  
 The speaker rose *up*,  
 He fell *down*,  
*Up* above,  
*Up* over,  
*Down* under,  
 He mentioned it *over* again,  
 I will replace it *again*,  
 They *both* met,  
 He cannot tell *for* why,  
 Return *back* immediately,  
 He went, but soon came *back*  
   again,  
 Where shall I go *to* ?  
 You should be *ever* constant  
   to the truth,  
 I saw no one *else* but him.  
 He was *in* here when I saw him,  
 We entered *into* the cave,  
 I am *a* going,  
 He is *a* walking,  
 Can you go ? *To be sure*,  
 Whos' book is this *here* ?  
 D'ye see that *thar* man ?  
 We've *done* eat,  
 I've *done* said it,  
 But he's *done* done it,

## CORRECT.

I could not go.  
 The speaker rose.  
 He fell.  
 Above.  
 Over.  
 Under.  
 He mentioned it again.  
 I will replace it.  
 They met.  
 He cannot tell why.  
 Return immediately.  
 He went, but soon returned.  
 Where shall I go ?  
 You should be constant to the  
   truth..  
 I saw no one but him.  
 He was here when I saw him.  
 We entered the cave.  
 I am going.  
 He is walking.  
 Can you go ? Surely.  
 Whose book is this ?  
 Do you see that man ?  
 We have eaten.  
 I have said it.  
 But he has done it.

## INCORRECT.

## CORRECT.

How <i>do</i> you <i>do</i> ?	How are you ?
He has <i>got</i> enough,	He has enough.
John <i>he</i> said it,	John said it.
Mary <i>she</i> went,	Mary went.
I saw <i>her</i> the Queen,	I saw the Queen.
<i>Them</i> met ' <i>im</i> the preacher,	They met the preacher.
<i>John his</i> hand and pen,	John's hand and pen.
<i>Mary her</i> bonnet,	Mary's bonnet.
Now go <i>now</i> ,	Now go.
The bees <i>they</i> have swarmed,	The bees have swarmed.
Bring me <i>them there</i> books,	Bring me these books.

## CLASS III.

## § 5.

## WORDS BADLY CHOSEN.

## INCORRECT.

## CORRECT.

I am <i>dry</i> ,	I am thirsty.
<i>Put out</i> the candle,	Extinguish the light.
Give me <i>them</i> books,	Give me those books.
I <i>reckon</i> it will rain,	I think it will rain.
I <i>guess</i> it is enough,	I think it is enough.
I <i>calculate</i> to return,	I intend (or purpose) to return.
You read <i>right</i> well,	You read very well.
I am <i>monstrous</i> glad to see you,	I am very glad to see you.
He has a <i>heap of</i> money,	He has much money.
I want it <i>badly</i> ,	I want it much.
A <i>great</i> territory,*	A large territory.
The Erricson is a <i>big</i> ship,*	The Erricson is a large ship.
Webster's <i>large</i> mind,*	Webster's great mind.
Pour it <i>in</i> the glass,	Pour it into the glass.
Place it <i>on</i> the shelf,	Place it upon the shelf.
It lies <i>upon</i> the desk,	It lies on the desk.
He is <i>to</i> the store,	He is at the store.
My mother <i>learned</i> me the letters,	My mother taught me the letters.
I want it <i>right bad</i> ,	I want it very much.
It rains <i>hard</i> ,	It rains fast.
A <i>hard</i> battle,	A fierce battle,
A <i>little bit</i> a sentence,	A small sentence.

\***GR**eat is applicable to mental measurement; **LA**rge to the measurement of solid bodies, and **BI**g to some unnatural increase or swelling.

## INCORRECT.

My mother is *right* well,  
 I *got up* at 7 o'clock,  
 I'll do as well as I *kin*,  
 You'*ones* ought to go,  
 Are *yous* all well?  
 He is gone *atter* his cows,  
 He came *arter* his hat,  
 He is *gwine* home,  
 This is *his'n* and that is *your'n*,  
 She took my book, and left  
*her'n*,  
 I *know'd* it was *him*,  
 She *tell'd* me of it,  
 I *seen* her,  
 I *hearn* her,  
 I *taken* it to him,  
 You *had better* go,  
 They have *got* four sons, and  
 three *datters*,  
 They had a *hard fit*,  
 They *fit* a half an hour,  
 I feel *mighty bad*,  
 I feel *sorter* sick,  
 He *allowed* to me, and I  
*allowed* to him,  
 He *allowed* to go last week,  
 He *'lowed* it would be better  
 for both,  
 I *admired* at you,  
 He was made much *on* at town,  
 Walk *into* the fire,  
 He walked *back* and *forth*,  
 Me and you think alike,  
 Ouch! how it burns,  
 The storm *begun* to subside,  
 He *fotched* it,  
 I *sot* out on my journey,  
 He *sot* his hat upon the table,  
 He is gone up *stars* to look at  
 the *stairs*,  
 Let us walk out, and take the  
 fresh *ar*,

## CORRECT.

My mother is very well.  
 I rose at 7 o'clock.  
 I'll do as well as I can.  
 You ought to go.  
 Are you all well?  
 He is gone after the cows.  
 He came after his hat.  
 He is going home.  
 This is his and that is yours.  
 She took my book, and left hers.  
 I knew it was he.  
 She told me of it.  
 I saw her.  
 I heard her.  
 I took it to him.  
 You would do better to go.  
 They have four sons, and three  
 daughters.  
 They had a severe fight.  
 They fought half an hour.  
 I feel very unwell.  
 I feel a little sick.  
 He suggested (or said) to me, and  
 I said (or suggested) to him.  
 He intended to go last week.  
 He supposed it would be better  
 for both.  
 I wonder at you.  
 He was made much of at town.  
 Walk in, to the fire.  
 He walked backward and for-  
 ward.  
 You and I think alike.  
 Oh! how it burns.  
 The storm began to subside.  
 He brought it.  
 I set out on my journey.  
 He set his hat upon the table.  
 He has gone up stairs to look at  
 the stars.  
 Let us walk out and take the  
 fresh air.

## INCORRECT.

They *air* at home,  
 He came through the draw *bairs*,  
 Crockett was a great *bar* hunter,  
*Thar* he stands,  
 Who'll *carry* the girls to church?  
*Carry* the horse to water,  
 He *chaws* his own tobacco,  
 I am *tolerable* well,  
 I *got sot* back two years,  
 I can't *mind* it,  
 I will take some of *those* molasses,\*  
 He *got his broughten* up in this *here* town,  
 She *cant* hear *good*,  
 I am *a sceared* of robbers,  
 The business would *sut* any one who enjoys bad health,  
 I am very fond of *sparrowgrass*,  
 I *see* him last Monday,  
 No *extras or vacations*,  
 Why did you not bring the plow? Because *she* was not repaired,  
 She dresses very *neat*,  
 We have no *corporeal* punishment here,  
 He *ran against a snag*,  
 As far as I am able to judge, the book is well written,

## CORRECT.

They are at home.  
 He came through the draw bars.  
 Crockett was a great bear hunter.  
 There he stands.  
 Who will accompany the girls to church?  
 Lead or ride the horse to water.  
 He chews his own tobacco.  
 I am tolerably well.  
 I was set back two years.  
 I can not recollect it.  
 I will take some of the (or that) molasses.  
 He was raised in this town.  
 She cannot hear well.  
 I am afraid of robbers.  
 The business would suit any one who is in delicate health.  
 I am very fond of asparagus.  
 I saw him last Monday.  
 Neither extras nor vacations.  
 Why did you not bring the plow? Because it was not repaired.  
 She dresses very neatly.  
 We have no corporal punishment.  
 He got into a difficulty.  
 So far as I am able to judge, the book is well written.

## NEW ENGLAND.

## INCORRECT.

He is *gwine* home, and I am *gwine* attar him,  
*Where's* your *daddy*?  
*Izzent* that *are* line *writ* well?  
 Where shall I *dump* my cart?

## CORRECT.

He is going home, and I am going after him.  
 Where is your father?  
 Is not that line well written?  
 Where shall I unload my cart?

\*Molasses is strictly singular, being the syrup which drains from Muscavado sugar while cooling.

## DUTCH.

## INCORRECT.

## CORRECT.

Have you any <i>winegar</i> for sale?	Have you any vinegar for sale?
He saw a <i>warment</i> run up a	He saw a vermin run up a grape
grape <i>wine</i> in a <i>wally</i> ,	vine in the valley.
He sailed in a new <i>wessel</i> to	He sailed in a new vessel to the
the <i>Vest</i> Indies,	West Indies.
He has been hard at <i>work</i> ,	He has been hard at work.
Give me <i>de bitchen</i> ,	Give me the pitcher.
Did you hear <i>dat tunder</i> ?	Did you hear that thunder?
<i>Dis</i> is <i>mine vife</i> ,	This is my wife.
He said he would grind it <i>till</i>	He said he would grind it by
Saturday <i>nicht</i> ,	Saturday evening.
He will finish it <i>until</i> next week,	He will finish it next week.

## IRISH.

## INCORRECT.

## CORRECT.

Not here <i>the</i> day; gone <i>till</i>	He is not here to-day; he went
Pittsburg,	to Pittsburg.
Let us <i>be after pairsing</i> a <i>wes</i>	Let us parse a little.
<i>bit</i> ,	
Where did you <i>loss</i> it?	Where did you lose it?
<i>Don't keer</i> ; can't <i>skeer</i> me,	I disregard them; they cannot
	scare me.
I am not <i>skeern</i> ,	I am not afraid.
<i>Tote</i> the wood to the river,	Carry the wood to the river.
Is that your <i>plunder</i> , <i>stranger</i> ?	Is that your baggage, sir?
<i>Whar</i> you <i>gwine</i> ?	Where are you going?
<i>Hese</i> in <i>cohoot</i> with me,	He is in partnership with me.
Who <i>hoped</i> you to sell it?	Who helped you to sell it?
<i>I'de</i> rather have my hat <i>as</i>	I had rather have my hat than
<i>your'n</i> ,	yours.
She is better <i>as</i> she <i>was</i> ,	She is better than she <i>was</i> .


REM.—If parents would take the pains to call over the foregoing Colloquial Inaccuracies, some once or twice a week, and let their children correct them, it would contribute much towards forming an elegant and perspicuous style. Teachers should not fail to exercise their pupils regularly in correcting these and other inaccuracies.

## CHAPTER XXXII.

## PUNCTUATION OR GNOMONOLOGY.

§ 1. PUNCTUATION is the art of dividing a written composition into sentences and phrases, in order to make the stops which the sense of the sentiment, its grammatical construction, and an accurate pronunciation require.

§ 2. The principal stops used to denote these pauses are,

Comma	,	Asterisks	* *
Semicolon	;	Quotation	" "
Colon	:	Brackets	[ ]
Dash	—	Index	
Parenthesis	( )	Ellipsis	—
Period	.	Asterisk	*
Interrogation	?	Obelisk	†
Exclamation	!	Double-dagger	‡
Hyphen	-	Paragraph	¶
Caret	^	Section	§
Parallel		Brace	}

*Punctuation* is a modern art. The ancients not only wrote without distinction of phrases, clauses, or periods, but also without distinction of words. When this practice had ceased, they used certain points after each word, which practice continued for a long time.

The time when the present system of punctuation was invented, is not definitely known; but it is believed, as nothing is seen of the points now used, in manuscripts and monumental inscriptions previous to the art of printing, that it commenced with that art, or soon after. All the gnomons, or points, did not appear at once; but, as refinement and learning advanced, they gradually increased into the number now used.

The precise quantity assigned to each of the points, or gnomons, can not absolutely be determined; for it must continually vary with the sense of the composition. But the *relative* quantity should be carefully observed. Regarding the quantity of the comma as *one*; the relative quantity of the semicolon would be *two*; the colon *four*; and the period *six* or *eight*. The art of applying these gnomons, or points, correctly, can only be required by understanding the construction of a sentence scientifically. The nearness or remoteness of the grammatical relations of its several parts must be clearly apprehended, as well as the various positions which the elements of the sentence may assume in its construction. Now, as this knowledge of the construction of a sentence is scientific, and as the proper application of these points is based upon this knowledge, *punctuation is a science as well as an art*.

Since there is a striking resemblance between the science of *dialing* and that of punctuation, Mr. James Brown has properly denominated the science which treats of the characters used in punctuation, *gnomonology*, and the characters themselves he calls *gnomons*, or *indices*. The gnomon,



in dialing, is the style, or pin, whose shadow points out the hour of the day; then, as the hands of a clock or watch point out the time marked upon its face, they may, properly enough, be called *gnomons*. A gnomon, then, seems to be a small part attached to larger ones, to point out the resultant or combined effect of some more complicated parts or machinery. As the hands of a clock or watch are very inconsiderable, compared with the complicated machinery, whose combined effect they point out, yet they are exceedingly useful; so the characters, or gnomons, used in punctuation, or gnomonology, are very small, compared with the complicated and complex nature of language or speech; yet, as they, like the gnomon of the dial, point out the sense of composition, they are of no ordinary importance in the general structure of language. This importance demands a more thorough and scientific investigation than is generally allowed it by writers on languages.

#### COMMA.

The importance of the proper application of the comma will be clearly perceived from the investigation of a few examples. "Verily I say unto thee, to-day shalt thou be with me in paradise." As the sentence is now punctuated, the adverbial element *to-day* limits the logical predicate *shalt be in paradise*, by pointing out the *time when* of the affirmation; and the person addressed would expect to realize the fulfillment of the promise on the same day on which it was made. But let us place the comma after the element *to-day*, thus, Verily I say unto thee *to-day*, thou shalt be with me in paradise. *To-day* now modifies the verb *say* by pointing out the *time* of the assertion made by the speaker, leaving the time of entering paradise wholly indefinite. The former is the correct punctuation.

Again,

"Be thou, O my door, open ever more,  
To none be shut to honest or to poor."

This couplet is said to have been written over the door of a very benevolent man, and, of course, as it is now punctuated, all who understand the punctuation of the sentence, would expect to find an open door and a hearty welcome. But, in process of time, the house is said to have fallen into the hands of one whose character was exactly opposite to that of its former owner. The couplet was, however, permitted to remain, and the only alteration made was the removal of the comma from its position at the end of the first line, and its insertion after the word *none*. Thus:

"Be thou, O my door, open ever more  
To none, be shut to honest or to poor."

This change, however small, has entirely reversed the meaning of the sentence; as every one who studies the sentence attentively, must perceive that the door is now open to *none*, and shut to *honest* or to *poor*. Mr. Kirkham quotes an advertisement concerning one Mr. Tryon, who, for the want of a single comma, is represented as having a *short* nose turned up about *six feet high*. The advertisement is as follows: "Tryon who escaped jail on Friday last, is 22 years of age, has sandy hair, light eyes, thin visage, with a short nose turned up about six feet high," etc. Mr. Kirkham relieves this poor fellow of this enormous nose, by inserting a comma after the word *up*. But as important as the comma is in this and many other cases, yet we think that Mr. T.'s nose may be considerably shortened by a change in the construction. Thus: "Tryon who escaped

jail on Friday last, is 22 years of age, and is about six feet high, has sandy hair, light eyes, thin visage, with a short nose turned up."

From what has been said, it will appear obvious to all who attentively study this subject, that a thorough knowledge of the *construction* of a sentence is absolutely necessary to enable any one to apply these gnomons accurately. Before entering upon an investigation of the Rules of Punctuation, a few general principles of the science are here premised :

1. When a modifying element is in juxta position with its super in the *regular* order of construction, a comma is seldom admitted between them; as, "Hope is necessary in every condition of life." In this sentence, *in every condition* limits the predicate *is necessary*, and *of life* limits *in every condition*; hence the relation of the several parts is so intimate that no comma can be used without injuring the sense. But, if we construe the sentence thus, "In every condition of life, hope is necessary," a comma is readily admissible at the place of constructive contact between the *sub* and its *super*; for, as the *sub* now occupies the place of its *super*, the intimacy of its connection is somewhat interrupted, and a comma is not only admissible, but desirable; for the importance of the *super* entitles it to emphasis, hence a short pause is necessary on approaching the *super*, in order to attract attention, and to utter it with the force which its importance demands.

2. A comma is harmless, and consequently admissible, between any two elements which have no constructive relation with each other; as, "Moses led the children of Israel, from Egypt, to the borders of Canaan." In this sentence, *from Egypt* has no constructive affinity for the element *of Israel*; for the meaning is not *of Israel* from Egypt; but *Moses led the children from Egypt*; nor has the element *to the borders* any constructive connection with the element *from Egypt*; hence a comma is harmless before and after the element *from Egypt*. But a comma is not admissible at any other point. In such constructions, when the sentence is long, and one of the elements complex, the comma may be advantageously used; since it would show that the parts separated have no constructive relation with each other; as, "The ancients separated the corn from the ear, by causing an ox to trample on the sheaves."

3. As *secondary* adjective elements can only limit a substantive element indirectly through the medium of their primaries or supers, they must not be separated from their supers by any point whatever; as, "Pale red lining." "A very old man." But, as *secondary* adjective elements are sometimes used as *primary* adjectives, they must be separated to prevent ambiguity, even where the expression of a conjunction would be harsh, if not inadmissible; as, "That is the very old man whom we saw yesterday. In this sentence, *very* is not intended to limit *old*, but *man*; for it is not intended to say that he is a *very old* man, but that he is the *very man* whom we saw, and that *very man* is an *old man*."

4. When *specifying* adjectives are construed with *qualifying* adjectives, they are not generally separated by a comma; since the expression of a conjunction is inadmissible, though the use of the comma would be harmless, as the specifying adjective is not in juxta position with its super; as, "That old man has lost his spectacles."

5. When two *simple* elements are connected by a connective they do not admit of a comma; as, "Henry and James walk and talk; but if the two elements thus connected are *complex*, a comma is admissible, and should, generally, be used; as, "The religion of the Bible, and the religion of Mahomet, are very different things." The reason of this is, *and* does not connect the words placed next to it as words; but the connection is between *religion* and *religion*, modified by their respective adjective elements.

6. When, in the natural order of construction, a subordinate clause is united to the leading clause by a connective, which, when taken alone, limits the *predicate* of the leading clause, no *gnomon* is admissible; as, "We shall hear the news *when the mail arrives*." "The thief had escaped *before the goods were missed*." But, if the *connective* which joins on the subordinate clause, can not of itself limit the predicate of the leading clause, not only a comma may be used, but in some cases even a semicolon; as, "Eliza will improve, *if she study*." "I submitted; *for it was vain to resist*." But, in every case in which the subordinate clause usurps the place of its super, or is construed between the parts of its super, it should be separated by a comma, or, commas, as the case may be; as, "*When he comes*, we shall hear the news," or, We shall, *when he comes*, hear the news.

7. When a *clause* is used as the *object* of the verb in the leading clause, they should not be separated by any *gnomon* whatever; as, "Revelation tells us *how we may become reconciled to God*." "I fear *I have caught the consumption*."

#### SEMICOLON.

8. Since the semicolon connects the members of a compound sentence as well as the comma, the learner will often find it difficult to determine when to use the one or the other, notwithstanding the rules. He may be told that he must use the semicolon when a longer pause than the comma is necessary; but that throws but little light upon the subject; for he may still ask, why is a longer pause necessary? This question can only be scientifically answered by telling him that a longer pause is necessary when the members are used in such a manner as to render them *emphatic*. Members are emphatic when used *antithetically*, or when they sustain a relation to each other, as *premise* and *conclusion*. (See Rule 3 and 4.)

REM.—It will readily be perceived that most of the rules and remarks which follow are based upon the principles here premised; and, that by studying both attentively, a complete knowledge of the science and art of punctuation may be obtained.

§ 3. These *gnomons*, indices, or points, may be divided into two classes, viz.: such as separate parts of a sentence, and those which separate entire sentences. The former are the comma, colon, semicolon, dash, and parenthesis. The latter are the period, the interrogation, and the exclamation points.

#### THE COMMA.

§ 4. The comma is used to indicate the shortest pause—it is also used to denote the ellipsis of some words.

The principal uses of the comma are exhibited in the following rules and remarks:

#### RULE I.

When the construction of a simple sentence is interrupted by an adjunct, loosely thrown between its parts, it must be separated by a comma before and after it; as, "Law, *in its most confined sense*, is a rule of human action."\*

\*It would, perhaps, be better to express the rule thus. When a sub is construed between the parts of its super, it should generally be separated by a comma before and after it.

REM.—When a simple sentence is compact, and its elements arranged in the natural order of construction, no point is needed; as, “Hope is necessary in every condition of life.”

## RULE II.

When the grammatical subject of a proposition is modified by a subordinate clause, or by an adjunct considerably extended, the logical subject should be separated from the predicate by a comma; as, “He *that acts wisely*, deserves praise.” “The intermixture of *evil in human society*, serves to exercise some of the noblest virtues of the human soul.”

REM.—If the modifying element is short, the comma may be omitted; as, “The end of *all things* is at hand.”

## RULE III.

When, by transposition, the sub or inferior member occupies the place of its super, it may be separated by a comma; as, “*By doing good to others*, we secure the approbation of our own conscience.”

## RULE IV.

The nominative case independent, and several of the interjections, are separated by commas, since they are not elements of a sentence—consequently not closely connected; as, “*My son*, give me thy heart.” “*Lo*, from their seats, the mountains leap.”

REM. 1.—When the case independent is modified by an adjunct, the comma should be placed after it; as, “*John of Richmond*, come forth.”

REM. 2.—When a pronoun is joined with a noun in making an address, it should not be separated from the noun; as, “*Ye scenes divinely fair*, proclaim your Maker’s wondrous power.”

REM. 3.—Those interjections which express a very strong emotion or feeling, are generally followed by an exclamation point; as, “*Alas!* whither shall I fly?”

REM. 4.—When a conjunction introduces an example, or is separated by some intervening words or phrases, from the member to which it belongs, it should be separated by a comma; as, “Prepositions govern the objective case; as, I went to church.” “*For*, for this cause, pay ye tribute also.”

REM. 5.—An adverb or perhaps any other word, thrown off from the member to which it belongs, should be separated by a comma; as,

“*Soon*, borne on Time’s most rapid wing,  
Shall death command you to his bar.”

REM. 6.—Words of others repeated, but not as quotations, and also words and phrases repeated for emphasis, should be separated by a comma; as, “Thus shalt thou say to the children of Israel, *I AM hath sent me unto you*.” “Happy, happy happy, pair.”

## RULE V.

The case absolute with the words depending on it, participles, and adjectives with words depending on them, should be separated from the rest of the sentence by commas; as, “*Bonaparte*

*being banished*, peace was restored to Europe.” “His talents, *formed for great enterprises*, could not fail to render him conspicuous.”\*

“Jesus, let all thy lovers shine,  
 Illustrious as the sun;  
 And, *bright with borrow'd rays divine*,  
 Their glorious circuit run.”

REM. 1.—When a participle immediately follows the word on which it depends, taken in a restrictive sense, the comma should be omitted before the participle; as, “He *being ridiculed*, left the institution.”

REM. 2.—When a participle without an adjunct, is separated from the word on which it depends in construction, a comma is generally inserted before and after it; as, “And when he was come near, he beheld the city, and wept over it, *saying*, if thou hadst known,” etc.

## RULE VI.

When the relative is so closely connected with its antecedent, that it will not admit of transposition, it should not be separated from it by a comma; as, “Henry saw hats which he wanted.”

The relative may be separated from its antecedent by a comma,

1. When its antecedent is used in a general sense; as, “*Man*, *who* is born of woman, is of few days, and full of trouble.”

2. When a word or phrase intervenes between it and its antecedent; as, “He gave me the *piece* of an apple, *which* he found.”

3. When the relative clause is broken by the introduction of a sub-member; as, “An old clock, *which*, *for fifty years*, had stood in a farmer’s kitchen, suddenly stopped.”

4. When the relative clause is involved, and readily admits of transposition; as, “The lady, *whose house we occupy*, bestows many charities.”

REM.—In such examples as the last, the comma is frequently omitted before the relative.

OBSERVATION.—Mr. Murray says “as the relative is a connective, it generally admits of a comma before it;” but it should be borne in mind that the relative belongs to an adjective clause which limits the antecedent; then it is obvious it should not be separated, except in such constructions as are mentioned under Rule VI.

## RULE VII.

When a conjunction is understood in connecting words in the same construction, its place should be supplied by a comma, and also when the verb of a simple member is understood; as, “He is a *plain, honest* man.” “From law arises security; from security, curiosity; from curiosity, knowledge,” etc.

\*As this rule consists of three distinct parts, the learner may quote that part which applies directly to the case in question.

## RULE VIII.

Three or more words occurring in the same construction, with their conjunctions expressed or understood, should all be separated by commas except the last; as, "David was a *brave, wise, pious, and generous* man."

OBSERVATION.—The reason why the last word is not separated, is because it is either in juxta position with its super, or closes a sentence.

REM. 1.—If they are nominatives, writers generally separate the last also; as,

"Ah! what avails \* \* \* \*  
All that art, fortune, enterprise, can bring,  
If envy, scorn, remorse or pride, the bosom wring?"

REM. 2.—When words are connected in pairs, the pairs only should be separated; as, "*Interest and ambition, honor and shame, friendship and enmity, gratitude and revenge,* are the prime movers in public transactions."

REM. 3.—Words or phrases placed antithetically, should be separated by commas; as,

"Though *deep, yet clear*; though *gentle, yet not dull*."

REM. 4.—When the conjunction *or* joins on a word which expresses an alternative of words, and not of ideas, it should be separated by a comma; as, "He saw a large bay, or gulf."

REM. 5.—When *phrases* are connected by conjunctions, they are regulated by the same rules as single words.

## RULE IX.

When any tense of the verb *To Be* is followed by a verb in the infinitive mode, which, by transposition, may be made the nominative case to it, the former is generally separated from the latter verb by a comma; as, "The best preservative of health is, *to be temperate*."

REM. 1.—The infinitive mode absolute with the words depending on it, should be separated from the rest of the sentence by a comma; as, "*To correct the spirit of discontent,* let us consider how little we deserve."

REM. 2.—When the infinitive mode or a part of a sentence is used as the subject of the verb, it is generally separated from it by a comma; as, "*To die for one's country,* is glorious."

REM. 3.—When a verb in the infinitive mode is separated from the word on which it depends in construction, a comma is generally placed before it; as,

"Oh! for a *glance* of heavenly day,  
*To take* this stubborn heart away."

## RULE X.

Modifying words and phrases, as, *however, nay, hence, besides, in short, finally, formerly,* etc., are usually separated by a comma; as, "It is, *however,* the task of criticism to establish principles."

## RULE XI.

The members of a compound sentence, whether successive or involved, should be separated by commas ; as, "The boy wounded the old bird, and stole the young ones." "Providence has, *I think*, displayed a tenderness for mankind."

REM. 1.—When the members are connected by conjunctive adverbs, the comma is generally omitted ; as, "We heard the news *before* the messenger arrived."

REM. 2.—In comparative sentences whose members are short, the comma should not be used ; as, "Wisdom is better *than* gold."

## RULE XII.

The case in apposition with its adjunct, should be separated from the rest of the sentence by commas ; as, "Paul, *the great apostle of the Gentiles*, was eminent for his Christian zeal."

REM.—If the case in apposition is unaccompanied by any modifying word or phrase, no comma should be used ; as, "The patriarch *Joseph* was an illustrious example of true piety."

## SEMICOLON.

§ 5. The semicolon (;) requires a longer pause than the comma ; the proportion being as one to two.

The semicolon is placed between the clauses of a period which are less closely connected than such as are separated by commas.

## RULE I.

When the first division completes a proposition, so as to have no dependence on what follows, but the following clause has a dependence on the preceding, the two parts are separated by a semicolon ; as, "The one has all that perfection requires, and more, but the excess may be easily *retrenched* ; *the other* wants the qualities requisite to excellence."

REM.—In general then, the semicolon separates the divisions of a sentence, when the latter division has a dependence on the former, whether the former has a dependence on the latter or not.

## RULE II.

When several members of a sentence have a dependence on each other, by means of a substitute for the same principal word, and the clauses, in other respects, constitute direct propositions, the semicolon may be used ; as, "Wisdom hath builded her house ; *she* hath hewn out her seven pillars ; *she* hath killed her beasts ; *she* hath mingled her wine ; *she* hath also furnished her table."—*Proverbs ix.*

## RULE III.

A semicolon is generally used to separate *premises* and *conclusions*; as, "*Man is mortal; therefore he must die.*" "*Cæsar deserved death; for he was a tyrant.*"

## RULE IV.

The semicolon is generally used to separate an example, introduced to illustrate a rule or proposition; as, "The subject of a proposition must be in the nominative case; as, *Washington was President.*"

REMARK.—The above, with some variation, are the rules generally given by punctuists, to direct the learner to a proper use of the semicolon.

It will be seen, however, that the principles on which the proper application of this point is based, are found in the perception of a *resemblance* and *contrast*.

When a new subject is introduced in the sub-member, of which something similar is predicated, to that of the super member, the idea is that of resemblance; and the semicolon should be used to separate the members; as, "As wood is to fire; so is a contentious man to the production of strife."

But, when a new subject is introduced in the sub-member, and of which something antithetical is affirmed, to what is affirmed in the super-member, the idea is that of *antithesis* or *contrast*; consequently the members of the sentence should be separated by a semicolon; as, "The wise shall inherit glory; but shame shall be the promotion of fools." Hence the following rule will, in most cases, be sufficient to direct the learner to a proper application of this *gnomon*, or point.

## RULE V.

When *resemblance* or *contrast* is affirmed in the sub-member, the members should be separated by a semicolon; as, "*Heaven is the region of gentleness and friendship; but hell of fierceness and animosity.*" "*The wicked flee when no man pursueth; but the righteous are as bold as a lion.*" "*Eliza is beautiful; and so is Mary.*"

## COLON.

§ 6. The time generally given to this point (:) is double that of the semicolon.

## RULE I.

When the things affirmed in the latter or sub-member, are adapted to the condition of the things mentioned in the former, or super-member, the colon may be used to separate the members; as, "*Man is a great sinner: Christ is a great Saviour.*"

## RULE II.

When that which is affirmed in the latter, or sub-member, is illustrative or confirmatory of what is affirmed in the former,



or super-member, the colon may be used ; as, "Man can not arrive at a point here, which he cannot pass : *he is to advance in the next world.*" "Mr. Gray was followed by Mr. Erskine, who spake thus : *I rise to second the motion of my honorable friend.*"

REM. 1.—When the colon is used, the connective is generally omitted.

REM. 2.—Our best writers have frequently confounded the colon and semicolon. The truth is, the colon is nearly obsolete ; consequently but sparingly used by the best writers of the present age. (See Dr. Webster's Improved Grammar, page 154.)

REM. 3.—The practice of writers is far from being uniform with regard to the point to be used in introducing direct quotations. Some use the colon, some the semicolon, and others the comma.

## PERIOD

§ 7. The period, or full point (.), marks a completion of the sense, a cadence of the voice, and the longest pause used between sentences. It closes a discourse, also, or marks the completion of a subject, or section.

REM. 1.—And it is also used in abbreviating words, and is placed after initials when used alone ; as, "*Rev. Prest. Craven, D.D.*" "*C. F. Deems, D.D.*" "*Hon David L. Swain, LL.D.*"

## THE DASH AND PARENTHESIS.

§ 8. The dash (—) is used where there is a significant pause, an unexpected transition in the sentence, or where a sentence is left unfinished ; as, "If thou art he—*but O*, how fallen !

The dash is now frequently used instead of the parenthesis ; as, "The colonists—*such is human nature*—desired to burn the town in which they had been so wretched."

REM.—When the dash is used in connection with another gnomon, or point, it increases the quantity of the pause.

§ 9. The parenthesis ( ) is used to inclose a part of a sentence not necessary to the construction, but in some way explanatory of the meaning of the sentence ; as, "Consider (and may the consideration sink deep in your hearts) the fatal consequences of a wicked life."

REM.—The parenthesis is now but little used, the comma and dash having nearly supplanted it. •

## INTERROGATION POINT

§ 10. The interrogation point (?) is used when a question is asked ; as, "Do brutes reason ?"

REM. 1.—When two interrogative members are closely connected, the *comma* is generally used after the first, and the *interrogative* point at the close of the last member; as,

“When shall I reach that happy *place*,  
And be for ever *blest*?”

REM. 2.—When it is only said a question is asked, the interrogative point should not be used; as, “The Cyprians asked me why I *wept*.”

OBSERVATION.—The quantity of this point is very indefinite; it sometimes has the quantity of the semicolon; sometimes the colon, and at others of the period.

## EXCLAMATION POINT.

§ 11. The exclamation point (!) is used after an exclamative sentence; as, “How vain are all things here below!” It is also used after phrases expressive of emotion: as, “O, happiness! our being’s end and aim!”

## BRACKETS.

§ 12. Brackets [ ] are used when a word or phrase is introduced for explanation; as, “He [the Professor] explained it.”

## QUOTATION MARKS.

§ 13. Quotation marks (“ ”) are used to include a passage taken verbatim from some other author; as, He said “*I relinquish my claim.*”

REM.—A quotation contained within another, should be distinguished by two single commas [ ‘ ’ ]; as, “Always remember this ancient maxim: ‘*Know thyself.*’”

## THE CARET.

§ 14. The caret (Λ) is used in writing to show that some letter, word, or phrase, has been omitted; as, “The book<sub>Λ</sub> upon the table.”

## THE HYPHEN

§ 15. The hyphen (-) is used to separate the parts of a compound word; as, “Book-binder.” When placed at the end of a line, it shows that a word is divided, the remaining part being carried to the next line.

## THE ELLIPSIS

§ 16. The ellipsis (—) is used to denote the omission of certain letters or words; as, Y—k, K—g.”

## THE INDEX.

§ 17. The index (☞) points to some remarkable passage.

## THE PARAGRAPH

§ 18. The paragraph (¶), which is not much used except in the Bible, denotes the beginning of a new subject.

## THE SECTION.

§ 19. The section (§) marks the small divisions of a book or chapter.

## THE DIÆRESIS.

§ 20. The diæresis (..) placed over the latter of two vowels, show that they do not form a diphthong; as, "Aërial." The diæresis here shows that this word is not to be pronounced erial.

## ACCENT.

§ 21. The accent is a character used to point out the accented syllable of a word, whether long or short. Our ancestors borrowed three of these characters from the Greek language, viz., the acute (´), the grave (`), and the circumflex (Δ). The acute points out the *rise* of voice; the grave, the *fall*; and the circumflex unites both of these in one, and marks an undulation of the voice. The breve (˘) is placed over an accented syllable in poetry; and the dash (—) is used over accented syllables; as,

" With rāv | ished ēars,  
Thě mōn | ārch hēars."

## THE APOSTROPHE.

§ 22. The apostrophe (') is used as a sign of the possessive case, and also to mark the omission of a letter in the syncopation of words; as, "This is *John's* book." "*E'en* now where Alpine solitudes ascend."

## THE BRACE.

§ 23. The brace (}) is used to connect or point out the three lines of poetry which form a triplet. It is also used to connect several words with one common term; as,

" JAMES ANDERSON,  
" W. L. SMITH,  
" DR. W. F. CONNOLLY, } *Managers.*"

§ 24. Three asterisks (\*\*\*) show that some indelicate expression has been omitted, or that there is some defect in the manuscript.

§ 25. The asterisk (\*), the obelisk (†), the double-dagger (§), and the parallels (||), are only used as foot-notes, or references to the margin.

## CHAPTER XXXIII.

### FALSE PUNCTUATION

REM.—In punctuating the sentences in the following exercises, the pupils should not only place the proper points which are omitted, but, also, remove those which have been improperly inserted. But one Model is given, which, if attentively studied, will, perhaps, be a sufficient guide to direct in all cases—at least, so far as it respects *pointing out the error*, and applying the appropriate rule or remark.

*Model.* "The tutor who instructs me in the science of grammar is eminent, as a teacher."

A *comma* should be inserted before the predicate *is eminent*, separating it from the logical subject, according to Rule II. The comma inserted before *as*, is improperly used; because *as* is a preposition, used in the sense of *in the character of*, and, as such, it shows the relation between the words *eminent* and *teacher*, excluding any point whatever.

The philosophic student may inquire for the reason of the comma before the predicate. The predicate, as well as the subject, is naturally *emphatic*; consequently it requires some distinction in utterance; but, as it is separated from the subject by an intervening clause, a short pause is not only requisite to *attract the attention*, but, also, to enable the speaker or reader to utter it with the *force* which its importance, in the sentence, demands.

### EXERCISES.

The man, of virtue and honor will be trusted. We are fearfully, and wonderfully made. The wise man is happy when he gains his own approbation the fool when he gains the applause of those about him. With gratitude I remember his kindness. In prosperity he was too much elated in adversity too despondent.

The turf shall be my fragrant shrine  
My temple Lord that arch of thine  
My, censer's breath the mountain airs  
And silent thoughts my only prayers.

Idleness brings forward and nourishes many bad passions. A man loving serving and adoring his Creator. Jared Hurton having gone to sea his wife, desires the prayers of this church. The butterfly child of the sum-

mer flutters, in the sun. The statesman Jefferson, wrote the Declaration of Independence.

See, how intemperance spreads  
Along our course it rolls  
Upon its death-like bosom bears,  
Millions of precious souls!

All mankind compose one family assembled under the eye of one common Father. Turn from your evil, ways O house of Israel!

All tyrants deserve death  
Caesar was a tyrant  
Therefore he deserved death.

Straws swim on the surface but pearls lie at the bottom. You have stolen that poor old man's purse. Yonder stands a house of correction. The greatest suffering that we can endure is to be condemned, by our own conscience. To expect happiness without the practice of virtue is unreasonable. Study to acquire a habit of thinking, no study is more important. Canst thou expect thou, betrayer of innocence to escape the hand of vengeance. How delightful, is the company of our friends?

I can but perish if I go  
I am resolved to try  
For if I stay away I know  
I must for ever die.

If the spring put forth no flowers }  
In summer, there will be no beauty }  
And in autumn no fruit.

There generous fruits that never fail  
On trees immortal grow  
There rocks and hills and brooks and vales  
With milk and honey flow.

Your committee would suggest some improvement in the seats as they have been informed that some seats were occupied by boys without backs.\* We have been informed that Mr, A——— of C has committed suicide by Mr. B——— hanging himself.

There is a lady in our land  
Hath twenty nails upon each hand  
Five and twenty on hands and feet  
This is true and no deceit.

I saw a peacock with a long fiery tail  
I saw a blazing comet pour down hail  
I saw a black cloud with, ivy compassed round  
I saw a shrubby oak crawl upon the ground  
I saw a little pismire swallow up a whale  
I saw the brackish sea Brim full of ale

\*Attention must be paid to construction as well as punctuation.

I saw a Venice glass Full fifteen feet deep  
 I saw a well full of man's tears that weep  
 I saw a man's eyes All on a flame of fire  
 I saw a house As big as the moon and higher  
 I saw the sun At midnight  
 I saw the man that saw this dreadful sight.

### THE USE OF CAPITAL LETTERS

The following words should begin with capital letters:

1. The first word of every distinct sentence.
2. Proper names, and titles of office or honor; as, *George Washington*, *General Lee*, *Judge Story*, *Sir Walter Scott*, *the Ohio*, *Main Street*.

REM.—The name of an object personified, may be used as a proper name, and should then begin with a capital; as, "*Gentle Spring*."

3. *Adjectives* derived from proper nouns; as, *American*, *English*, *Roman*.
4. The appellations of the Deity; as, "*God*, *the Almighty*." "*The Supreme Being*." "*The Most High*."
5. The first word of every line of poetry.
6. The first word of a direct quotation, when the quotation would form a complete sentence of itself; as, "Christ says, '*My yoke is easy*.'"
7. Every noun and principal word in the *titles* of books; as, "*Pope's Essay on Man*."
8. The pronoun *I* and the interjection *O*, are written in capitals.

NOTE.—Other words, when they are of particular importance, may begin with capitals.

### EXERCISES.

*Where should capitals be used in the following exercises?*

thou shalt not kill. thou shalt not steal. honesty is the best policy.  
 the soldiers of general washington loved him as a father. socrates, plato,  
 aristotle, and pythagoras are the names of distinguished grecian philoso-  
 phers.

the first female said my name is pleasure.

he has read a great many german and french works.

spencer, shakspeare, and milton are the names of the greatest english  
 poets.

remember thy creator in the days of thy youth.

up to the throne of god, is borne  
 the voice of praise at early morn,  
 and he accepts the punctual hymn,  
 sung as the light of day grows dim.

remember the ancient maxim, know thyself. solomon says, a wise man  
 feareth and departeth from evil. he has read milton's paradise lost, and  
 paradise regained. he consulted johnson's dictionary of the english lan-  
 guage, and bosworth's anglo-saxon dictionary. if i can find the work, i  
 will send it to you. hear, o man! o excellent Scipio!"—*Butler's Grammar*.

[NOTE.—To exercise the pupil further in punctuation, and the use of capitals, the  
 teacher may select sentences and extracts from some of the standard authors.]

## CHAPTER XXXIV.

## PROSODY

§ 1. PROSODY treats of the true pronunciation of words, and the modulation of the voice in the utterance of sentences; hence, in its most extensive sense, it embraces all the laws of elocution. But, as elocution has become a separate and distinct science, but little will be said with regard to the utterance of sentences.

§ 2. Prosody may be divided into two parts.

1. It treats of the true pronunciation of words, comprising *accent, quantity, emphasis, pause, and tone*.

2. The laws of versification.

*Accent* is the elevation of the voice on some particular syllable, so as to distinguish it from all syllables in the word.

Every word of more than one syllable, must have one of its syllables accented.

Words of many syllables frequently have, besides the primary, a weak accent called the secondary.

No special rule can be given for the placing of the accent, that will be available,—the best one that can be given is this very general one:

In pronouncing the word, place the accent on that syllable which makes it most easy for the organs to utter; for that which is most easily uttered is generally most agreeable to the ear. It may be observed, however, that words ending in *tion* and *sion* generally, have the last syllable but one accented; as, *relation* and *confusion*; and that words ending in *ity* have the last syllable but two accented; as, *durability*.

*Quantity* is the duration of the voice on a syllable, or the time occupied in uttering it. Syllables are generally regarded as long or short.

A syllable is said to be long, when the accent falls upon a vowel, and short when it falls upon a consonant; as, *baker*, *banter*. It should, however, be distinctly borne in mind that the vowel of a syllable is frequently long when not under the accent.

The time occupied in uttering a long syllable, is generally supposed to be double that of a short one.

Vowels are generally divided into long and short; but it should be observed that the quantity of the vowel is not the only element of distinction; for those vowels called short, differ in quality as well as quantity. It should be further remarked that those syllables called long in poetry, do not depend upon the length of the vowel, but, upon the accentual force with which they are uttered; for syllables frequently, containing the shortest vowels in the language, are called long in poetic construction.

By *Emphasis* is meant a stronger and fuller sound of the voice, by which we distinguish some word, or words on which we wish to lay particular stress, and to show how they affect the rest of the sentence.

In uttering an emphatic word, a greater stress of voice must, necessarily, be laid upon some one syllable than the others. This force generally coincides with accent, though sometimes it differs from it, and when this is the case, *accent* must yield to *emphasis*; as, "He must increase; but I must decrease."

There are two kinds of emphasis,—the *first* or *natural*,—the *last* or *accidental*.

The *first* or *natural* emphasis belongs to all nouns, verbs, participles, and adjectives, and it requires but a very slight elevation of the voice.

The *last* or *accidental* emphasis, is laid on a word when it has some particular meaning, and when the force of the sentence depends upon it; this, therefore, requires a considerable elevation of the voice.

*Pauses*, or *Rests*, in speaking or reading, are a total cessation of the voice during a perceptible, and, in many cases, a measurable space of time. Besides those pauses, called *sentential*, indicated by the comma, colon, etc., which have been already noticed—a considerable pause is required in speaking, called the *oratorical* pause; as, “There was a time when Warwick more desired, and *more* deserved it.” *More* in the latter member of the sentence, although followed by no *sentential* pause, requires a pause of considerable length in speaking.

By *Tones* is meant the modulation of the voice or the variation of the notes of speech to express sentiments of a different nature; for instance, grave or solemn subjects should be uttered in a low tone and slow time. While, on the contrary, gay and didactic ones should be spoken in elevated tones and quick time.

## CHAPTER XXXV.

### VERSIFICATION

§ 1. POETRY is metrical composition, or it is the language of passion, or of enlived imagination.

§ 2. *Versification* is the arrangement of a certain number of syllables, according to particular rules, so as to produce melody.

*Metre*, in English, consists in the regular return of the accent at regular intervals. *Accent*, then, is essential to verse; but *Rhyme* is not, since there may be a regular return of accent, or syllables similarly affected, without the similarity of sound which produces rhyme.

Two or more syllables grouped together by accent, constitute a *foot* or *measure*. It is called a *measure* because, by its aid, the voice steps along, as it were, through the verse in a measured pace. When two syllables are thus grouped together, it is called *dissyllabic* measure; as,

With rāv | ĩshed ĕars,  
Thě mōn | ārch hēars.

But, when three syllables are thus grouped together, it is called *trysyllabic* measure; as,

Ī ām mōn | ārch of āll | Ī sŭrvēy.



§ 3. Several *measures*, or *feet*, properly arranged, form a *line* or *verse*. A *verse*, then, is a certain number of connected feet forming one line.

§ 4. A *Hemistich* is half a verse.

§ 5. A *Couplet* or *Distich* consists of two verses; a *Triplet* of three.

When the measure of the verse is complete, the verse is called *Acatalectic*.

When it is deficient or wants a syllable, it is called *Catalectic*.

When it contains a redundant syllable or a syllable too much, it is called *Hypermeter*, or *Hypercatalectic*.

§ 6. A *Stanza* is a combination of several verses, varying in number, according to the poet's fancy, and constituting a regular division of a poem, or song.

§ 7. When the first and third lines of a stanza contain four Iambic feet each, and the second and fourth lines three feet each, it is *Common Metre*.

§ 8. When the first, second, and fourth lines of a stanza contain three Iambic feet each, and the third line four, it is *Short Metre*.

§ 9. When all the lines of a stanza contain four Iambic feet each, the metre is *Long*.

§ 10. *Blank* verse is metrical composition without rhyme as,

“ Now came still evening on, and twilight *gray*  
Had, in her sober livery, all things *clad*.”

§ 11. *Rhyme* is a similarity of sound between the last syllables of different lines, as in the following lines :

“ How do thy mercies close me *round* !  
For ever be thy name adored ;  
I blush in all things to *abound* ;  
The servant is above his lord.”

Rhyme is either *perfect* or *defective*. Rhyme is *perfect* when the *vowel*, or *tonic* sounds of the rhyming syllables, are alike, and, if followed by consonant sounds, they must be similar.

Rhyme may be *defective* in three ways,

First. When the *consonants* which precede the *tonics* in the rhyming syllables are *alike* ; for this may cause the words to be *identical*.

Second. It is defective when the *tonic* sounds are *dissimilar*.

Third. When the *closing* consonant sounds are unlike. This will be better understood by analyzing a few rhyming syllables.

## ANALYSIS OF RHYMING SYLLABLES.

The syllables *round* and *bound*, in the above example, as rhyming syllables, consist of three parts, viz., the *consonants* which *precede* the *vowels*, or *tonics*, the *tonics*, and the *consonants* which *follow*. The *preceding*

consonants *r* and *b*, being *unlike*, are as they should be; and, as the *following* consonants are *alike*, as well as the tonics, the rhyme is perfect. Though, in the syllables *dored* and *lord*, the preceding consonants are *unlike*, and the following consonants are alike, yet the tonics do not harmonize in sound; for *o*, in *adored*, has the *first* or long sound of *o*, and *o*, in *lord*, has the third sound of *a*; hence the rhyme is defective.

Some rhyming syllables which appear perfect to the eye, are, nevertheless, defective to the ear; such, for instance, as *breathe*, *wreath*. Though, in these syllables, the preceding consonants are unlike, and the tonic sounds are alike, yet *th* has different sounds in the two words; in the former it has the vocal sound, and, in the latter, the aspirate sound. This defect can only be detected by the ear. Some persons attempt to remedy such defects by sacrificing correct pronunciation to sound; as,

“The witch, she held the hair in her hand;  
The red flame blazed *high*,  
And round about the chaldron stout,  
They danced right merrily.

This practice should not, however, be imitated; for, if verse is defective in rhyme, the poet alone is accountable.

### SINGLE, DOUBLE, AND TREBLE RHYME.

§ 12. When the accented syllable closes the verse, the rhyme is *single*; as,

“Could I | rehearse | the tales | of wō,  
The tears | which thou | hast caused | to flōw.”

§ 13. When the accented syllable is followed by another syllable, the rhyme is *double*; as,

“Softly | sweet in | Lydian | meāsūrēs,  
Soon he | socthed his | soul to | pleāsūrēs.”

§ 14. The rhyme is *treble* when the accented syllable is followed by two others; as,

“Wearing a | way in his | yōuthfūlnēss  
Loveliness, | beauty, and | trūthfūlnēss.”

### SCANNING.

§ 15. Scanning a verse is dividing it into its component feet, and properly placing the accent.

§ 16. All the feet used in poetry are reducible to eight kinds—four of two syllables, and four of three, as follows:

#### DISSYLLABLE.

A Trochee,	—    ∪
An Iambus,	∪    —

#### TRISSYLLABLE.

A Dactyl,	—    ∪    ∪
An Amphibrach,	∪    —    ∪

A Spondee,  
A Phyrrie,

— —  
— —

A Tribrach,  
An Anapæst,

— — —  
— — —

The Iambus, Trochee, and Anapæst may be denominated *principal feet*,\* as pieces of poetry are chiefly, and may be wholly, formed of them. The others may be termed *secondary feet*, because their object is to diversify the numbers, and to improve the verse.

## IAMBIC VERSE.

In Iambic verse the second syllable of every foot is accented, and the first unaccented.

1. *Iambic of one foot, or Monometer ;*

Frōm mē  
They flee.

2. *Iambic of two feet, or Dimeter ;*

Tō mē | thē rōse,  
No longer glowæ.

3. *Iambic of three feet, or Trimeter ;*

In plā | cēs fār | ōr nēar,  
Or famous, or obscure.

4. *Iambic of four feet, or Tetrameter ;*

Hōw sleēp | thē brāve | whō sink | tō rēst,  
With all their country's honors blest.

5. *Iambic of five feet, or Pentameter ;*

On rīf | tēd rōcks, | thē drāg | ōn's lāte | ābōdes,  
The green reed trembles, and the bulrush nods.

6. *Iambic of six feet, or Hexameter ;*

Fōr thōu | ārt būt | ōf dūst ; | bē hūm | blē ānd | bē wise.

NOTE.—The Iambic Pentameter is called the *Heroic*. The Iambic Hexameter is called the *Alexandrine*.

The Alexandrine is sometimes admitted into Heroic rhyme, and when used sparingly and with judgment, occasions an agreeable variety :

Thē sēas | shall wāste, | thē skiēs | īn smōke | dēcāy,  
Rocks fall to dust, and mountains melt away ;  
But fixed his word, his saving power remains ;  
Thy rēalms | fōrēv | ēr lāsts, | thy ōwn | Mēssī | āh rēigns.

~ as DACTYLIC is, by some writers, classed among the PRINCIPAL FEET.

7. *Iambic of seven feet, or Heptameter :*

\*The lof | ty hill | the hum | ble lawn | with count | less beau | ties shine ;  
The silent grove, the solemn shade, proclaim thy power divine.

It is commonly divided into two lines ; thus,

The lofty hill, the humble lawn,  
With countless beauties shine ;  
The silent grove, the solemn shade,  
Proclaim thy power divine.

§ 19. The *Ellegiac* stanza consists of *four* Pentameter lines rhyming alternately ; as,

The curfew tolls the knell of parting day ;  
The lowing herd winds slowly o'er the *lea* ;  
The plowman homewards plods his weary way ;  
And leaves the world to darkness and to *me*.

§ 20. The *Spenserian* stanza is a stanza consisting of *nine* lines ; the first eight are Heroics, and the last is an Alexandrine ; as,

It hath been, through all ages, ever seen,  
That with the prize of arms and chivalrie  
The prize of beauty still hath joined been,  
And that for reason's special privatie ;  
For either doth on other much rely.  
For he meseems most fit the fair to serve  
That can her best defend from villanie,  
And she most fit his service doth deserve,  
The fairest is, and, from her faith, will never swerve.

*Spenser.*

§ 21. All the varieties of the Iambic, from the Monometer to the Heptameter, admit of an additional short syllable ; as,

1. Disdain | ing.
2. Upon | a moun | tam.
3. When on—her Mak | er's bos | om.
4. But hail, | thou god | dess sage | and ho | ly.
5. What slen | der youth | bedewed | with liq | uid o | dor.
6. Whose front | can brave | the storm, | but will | not rear | the flow | er.
7. To scat | ter o'er | his path | of flame | bright hues | of gem | like  
show | ers.

REM.—Though the Iambic Pentameter is called Heroic, it is not confined to this measure ; for it sometimes extends to eight feet, and, in some instances, even to nine. (See Dr. Webster's Improved Grammar, page 153.)

\*Our supply of accented (type) letters being exhausted at this point, we are compelled to omit their use, and substitute SMALL CAPITAL letters for the breve letters, or unaccented syllables, and *italic* letters for the accented ones. PRINTER.

## § 22. TROCHAIC VERSE.

1. *Trochaic Monometer* :

Changing,  
Ranging.

2. *Trochaic Dimeter* :

Fancy | viewing,  
Joys ensuing.

3. *Trochaic Trimeter* :

Go where | glory | waits thee, |  
But where fame elates thee.

4. *Trochaic Tetrameter* :

Round a | holy | calm dif | fusing,  
Love of peace and holy musing.

5. *Trochaic Pentameter* :

All that | walk on | foot or | ride in | chariots,  
All that dwell in palaces or garrets.

6. *Trochaic Hexameter* :

On a | mountain | stretched be | neath a | hoary | willow,  
Lay a shepherd swain, and viewed the rolling billow.

§ 23. In Trochaic verse the accent is placed upon the odd syllable ; in Iambic verse, upon the even.

§ 24. The Trochaic admits of an additional long syllable :

Where the | wood is | waving | green and | *high*,  
Fawns and | Dryads | watch the | starry | *sky*.

Remark that every species of Trochaic verse, admits of an additional long syllable ; as,

Lord we | come be | fore thee | now,  
At thy | feet we | humbly | bow,

## § 25. ANAPÆSTIC VERSE.

1. *Anapæstic Monometer* :

On the land,  
Now I stand ;  
From the sea,  
Now I'm free.

2. *Anapæstic Dimeter* :

On a plain, | as he strode,  
By the hermit's abode.

*Anapæstic Trimeter :*

Ōh ye woods, | spread your branch | es apace;  
 To your inmost recesses I fly;  
 I would hide with the beast of the chase;  
 I would vanish from every eye.

4. *Anapæstic Tetrameter :*

Ōt the close | of the day | when the ham | let is still;  
 And mortals the sweets of forgetfulness prove.

In Anapæstic verse, the accent falls on every third syllable. The first foot of Anapæstic verse may be an Iambus :

ŌAnd mor | tals the sweets | of forget | fulness prove.

The Anapæstic Dimeter and Tetrameter sometimes admit of an additional short syllable, which gives a pleasing variety to the verse ; as,

Ōn the road | by the val | ley,  
 As he wan | dered lamen | ting;  
 To the green | of the for | est,  
 He returned | him repen | ting.

## The Tetrameter :

Ōn the warm | cheek of youth | smiles and ro | ses are blen | ding.

## § 26. DACTYLIC VERSE.

1. *Dactylic Monometer :*

Cheerfully,  
 Tearfully.

2. *Dactylic Dimeter :*

Free from anx | iety,  
 Care and sat | iety.

3. *Dactylic Trimeter :*

Wearing a | way in his | youthfulness,  
 Loveliness, beauty, and truthfulness.

4. *Dactylic Tetrameter :*

Boys will an | ticipate | lavish and | dissipate,  
 All that your busy pate hoarded with care.

Though the Dactylic seldom extends beyond four feet to the verse, yet the following is an example of Dactylic Hexameter :

Over the | valley, with | speed like the | wind, all the | steeds were a |  
 galloping. |

It should be further remarked that Dactylic verse does not generally terminate with a Dactyl ; but generally takes a long syllable.

1. *Dactylic Dimeter* with an additional long syllable:

Covered with | snow was the | vale;  
Loud was the | shriek of the | gale.

2. *Dactylic Trimeter*:

Time it has | past and the | lady is pale,  
Pale as the | lily that | lolls on the | gale.

3. *Dactylic Tetrameter*:

Glad was our | meeting: thy | glittering | bosom I | heard,  
Beating on | mine like the | heart of a timorous | bird.

REM.—When the Dactylic extends beyond four feet to the line, it still admits of an additional long syllable. (See Hart's Grammar, page 190.)

Dactylic verse sometimes terminates alternately with a Trochee and an additional long syllable:

Brightest and | best of the | sons of the | morning,  
Dawn on our | darkness and | lend us thine | aid.

## MIXED VERSES.

§ 27. The *Iambic* is admissible in any place of the line; as,

I am monarch of all I survey,  
My right there is none to dispute.

§ 28. The *Trochee* is graceful in the third and fourth places of a line, when it creates a correspondence between the sound and sense. It is sometimes found in the first place of the line.

Eve, rightly call'd mother of all mankind.

Envy commands a secret band.

§ 29. The *Spondee* consists of two syllables, both accented, and is admissible in any place of the line, but it is more graceful after a *Trochee*.

Load the tall bark, and launch into the main.

§ 30. The *Pyrrhic* is a foot of two short syllables; it is graceful in the first and fourth, and is admissible in the second and third places:

Nor in the helpless orphan dread a foe.

But this foot is most graceful in the fourth place:

To farthest shores, the ambrosial spirit flies,  
Sweet to the world, and grateful to the skies.

§ 31. The *Amphibrach* is a foot of three syllables, the first and third short, and the second long. It is used in *Heroic* verse, only when we take the liberty to add a short syllable to a line.

The piece you say is incorrect, *why take it,*  
I'm all submission, what you'd have it *make it.*

§ 32. The *Tribrach* is a foot of three syllables, all short; and it may be used in the third and fourth places.

And thunders down impetuous to the plain.

§ 33. The *Dactyl* is used principally in the first place in the line.

*Furious* he spoke; the angry chief replied.

§ 34. The *Anapæst* is admissible in any place of the line.

Before | All tem | *plus the* up | right heart | And pure.

The Dactyl and the Spondee are sometimes used alternately, as,

Green in the | wild-wood | proudly the | tall tree | looks on the | brown  
plain.

In the following stanza, the Anapæst and Iambic are beautifully blended

I come, | I come! | ye have called | me long;  
I come | o'er the moun | tains with light | and song!  
Ye may trace my steps o'er the wakening earth;  
By the winds that tells of the violet's birth,  
By the primrose stars of the shadowy grass,  
By the green leaves opening as I pass.

REM.—In short pieces, the Amphibrach is occasionally introduced as the principal foot; as,

But vainly | thou warrest;  
For this is | Alone in  
Thy power to declare,  
That in the dim forest  
Thou heard'st a low moaning,  
And saw'st a bright lady surpassingly fair.

This foot is not frequently employed in grave or solemn subjects.

## RULES FOR READING VERSE.

§ 35. With respect to reading verse, we can give but a few simple rules; but, perhaps, if these are well understood, they may be useful.

Verse, like prose, to be read well, must be thoroughly under-



2. Words should be pronounced as in prose and conversation ; for *reading* is but rehearsing another's conversation.

3. The *emphasis* and *cadence* should be observed as in prose. The voice should bound from accent to accent, and no stress should be laid on little unimportant words, nor on weak syllables.

4. The *sentential* pauses should be observed as in prose ; these are not affected by the kind of writing, being entirely regulated by the sense. But, as the *cesural* and *final* are designed to increase the melody of the verse, the strictest attention must be paid to them in reading. They mark a suspension of the voice without rising or falling.

REM. 1.—There are two musical pauses—*Cesural* and *Final*.

REM. 2.—The *Cesural* pause is not essential to verse, for the shorter kinds of measure are without it ; but, when used, it divides the verse into two parts.

The *Cesural* pause may be placed in any part of the verse ; but has the finest effect upon the melody when placed after the second or third foot, or in the middle of the third :

O say what stranger cause, yet unexplored,  
Could make a gentle belle, reject a lord ?

REM. 3.—The *Final* pause marks the close of a line or verse, whether there is a cause in the sense or not.

## CONTRACTIONS AND ADDITIONS

§ 36. When a word is contracted in its first letters, the figure is called *Aphaeresis* ; as, 'gainst, 'gan, 'neath, etc., for *against, began, beneath*, etc.

When a word is contracted in its middle letters, it is called *Syncope* ; as, *Murm'ring*, for *murmuring*.

When a word is contracted in its final letters, it is called *Apocope* ; as, *Tho', th'*, for *though, the*.

When an expletive syllable is prefixed to a word, it is called *Prosthesis* ; as, *Adown* for *down*.

When an expletive syllable is annexed to a word, it is called *Paragoge* ; as, *Withouten* for *without*, *deary* for *dear*.

REM. 1.—Our best and most tasty speakers pronounce the "ed" in most adjectives as a distinct syllable ; as, "A learn-ed divine." "The below-ed disciple." "A wick-ed action." But the "ed" in verbs is almost invariably contracted in utterance ; hence the use of the apostrophe in contracting such verbs, is not really necessary ; for the speaker who would venture to pronounce as in the following, "He walk-ed to the church," "John learn-ed his lesson," would run the risk of being laid upon the shelf as obsolete.

REM. 2.—When a verb in the present tense ends in *t* or *d*, the *ed* is pronounced as a separate syllable, because *ed* will not coalesce in sound with these letters ; as, "He contend-ed for victory." "They were delight-ed with the exhibition."

REM. 3.—When a regular verb in the present tense terminates in an atonic which will not coalesce in sound with *ed*, the *ed* is generally contracted into *t*, in utterance ; as *Talk*, *talked*—contracted *talkt*. Some writers contract *learned* into *learn't* ; this, however, is evidently erroneous, for the sub-tonics *n* and *d* readily coalesce in sound.

REM. 4.—When the tonic *e* occurs between the sub-tonics *v* and *n*, it is generally dropped in utterance, as the sub-tonic *n* readily unites in sound with *v* ; as, *Heaven*,

eleven, riven, cloven, etc. Hence, as the *e* is dropped in utterance, and a dissyllable becomes a monosyllable, the use of the apostrophe in cutting off *e* from the syllable to which it belongs, is unnecessary.

The same may be predicated of the syllable *en* or *on*, following the atonics *k* and *t*; as, Forsaken, overtaken, reckon, etc., pronounced forsak'n, overtak'n, reck'n, etc.; forgotten, rotten, cotton, pronounced forgott'n, rott'n, cott'n.

## ANALYSIS OF VERSE

§ 37. The verse should not only be resolved into its component feet, and the accent properly placed; but the rhyming syllables should, also, be critically analyzed; and, if defective, let the defect be pointed out. Since a Model has been already given for the analysis of rhyming syllables, none need be given here.

### EXAMPLES FOR ANALYZING AND READING.

Here I'll raise mine Ebenezer,  
Hither, by thy help, I've come;  
And I hope, by thy good pleasure,  
Safely to arrive at home.  
Jesus sought me when a stranger,  
Wand'ring from the fold of God;  
He, to rescue me from danger,  
Interposed his precious blood.

All worldly shapes shall melt in gloom,  
The sun himself must die  
Before the mortal shall assume  
Its immortality.  
I saw a vision in my sleep,  
That gave my spirit strength to sweep  
Adown the gulf of time;  
I saw the last of human mold,  
That shall creation's death behold,  
As Adam saw her prime.

The sun's eye had a sickly glare;  
The earth with age was wan;  
The skeletons of nations were  
Around that lonely man.  
Some had expired in fight; the brands  
Still rusted in their bony hands;  
In plague and famine, some;  
Earth's cities had no sound nor tread,  
And ships were drifting with the dead,  
To shores where all were dumb.

Can a bosom so gentle remain  
Unmoved when her Corydon sighs? 't  
Will a nymph that is fond of the plains,  
These plains and these valleys despise?

Dear regions of silence and shade,  
Soft scenes of contentment and ease,  
Where I could have pleasantly stay'd,  
If aught in her absence could please.

---

Look not on wine when it is red,  
Or, into danger, you'll be led;  
For, when it moves itself aright,  
Then, like a serpent, it doth bite.  
Tho' it may make you dance and sing,  
Yet, like an adder it will sting;  
Its poison, through your veins, will roll,  
And darkness overwhelm your soul.

---

Bright were thine eyes as the stars, and their glances were radiant as  
gleams,  
Falling from the eyes of the angels, when singing by Eden's purpleal  
streams;  
Happy, as seraphs, were we; for we wandered alone,  
Trembling with passionate thrills where the twilight had flown.

---

The melancholy days have come, the saddest of the year,  
Of wailing winds and naked woods, and meadows brown and sere;  
The robin and the wren have flown, and, from the shrub, the jay;  
And, from the wood top, caws the crow through all the gloomy day

---

"I am ready to go," cried the plump young wren,  
"From the hateful homes of these northern men;  
For my throat is sore, and my feet are blue;  
I fear I have caught the consumption, too."

---

Envy commands a secret band,  
With sword and poison in her hand;  
Around her haggard eye-balls roll,  
A thousand fiends possess her soul.  
Her troops advance with silent tread,  
And stab the hero in his bed;  
Or shoot with wild, malignant lie,  
And female honors fade or die.

---

Since conjugal passion  
Has come into fashion,  
And marriage so blest on the throne is,  
Like Venus, I'll shine,  
Be fond and be fine,  
And Sir Trusty shall be my Adonis.

---

She went from the opera, park, assembly, play,  
To morning walks and prayers, three times a day,

To pass her time 'twixt reading and bohea,  
 To muse and spill her solitary tea;  
 Or, o'er cold coffee, trifle with the spoon,  
 Count the slow clock, and dine exact at noon,  
 Divert her mind with pictures in the fire,  
 Hum half a tune, tell stories to the squire,  
 Up to the godly garret after seven,  
 There starve and pray; for that's the way to heaven.

---

One fatal remembrance—one sorrow that throws  
 Its bleak shade alike o'er our joys and our woes—  
 To which life nothing darker nor brighter can bring,  
 For which joy has no balm, and affection no sting.

---

No breath of air to break the wave  
 That rolls below the Athenian's grave,  
 That tomb, which gleaming o'er the cliff,  
 First greets the homeward veering skiff,  
 High o'er the land he saved in vain;  
 When shall such a hero live again?

---

For see, ah! see, while yet her ways  
 With doubtful step I tread,  
 A hostile world its terrors raise,  
 Its snares delusive spread.  
 O, how shall I, with heart prepared,  
 Those terrors learn to meet?  
 How, from the thousand snares, to guard  
 My inexperienced feet?

---

Time it has past, and the lady is pale,—  
 Pale as the lilly that lolls on the gale;  
 Weary and worn she has watched for years,  
 Keeping her grief ever green with her tears;  
 Years will she tarry, for cold is the clay,  
 Fett'ring the form of her Everard Gray.

---

Cold on his cradle, the dew-drops are shining;  
 Low lies his head with the beasts of the stall;  
 Angels adore him in slumber reclining,  
 Maker, and Monarch, and Saviour of all.

---

How happy are they  
 Who their Saviour obey,  
 And have laid up their treasures above!  
 Tongue cannot express  
 The sweet comforts and peace  
 Of a soul in its earliest love.

How happy is the pilgrim's lot;  
 How free from every anxious thought,  
 From worldly hope and fear!  
 Confined to neither court nor cell,  
 His soul disdains on earth to dwell,  
 He only sojourns here.

---

Hold my right hand, Almighty! and me teach  
 To strike the lyre, but seldom struck, to notes  
 Harmonious with the morning stars, and pure  
 As those by sainted bards and angels sung,  
 Which wake the echoes of eternity—  
 That fools may hear and tremble, and the wise  
 Instructed listen, of ages yet to come.

---

See truth, love, and mercy, in triumph descending,  
 And nature all glowing in Eden's first bloom,  
 On the cold cheek of death, smiles and roses are blending,  
 And beauty immortal awakes from the tomb.

---

Life let us cherish  
 While yet the taper glows,  
 And the fresh flow'ret,  
 Pluck ere it close.

---

Here's the bow'r she loved so much,  
 And here's the tree she planted;  
 Here's the harp she used to touch,  
 Oh! how that touch enchanted!  
 Roses now unheeded sigh,  
 Where's the hand to wreath them?  
 Songs around neglected lie,  
 Where's the lips to breathe them?

---

My bark is upon the deep, love,  
 My comrades impatient call,  
 Awake, while the fairies sleep, love,  
 Awake thee! more bright than all,

---

Woodman, spare that tree!  
 Touch not a single bough,  
 In youth it sheltered me,  
 And I'll protect it now;  
 'Twas my father's hand  
 That placed it near his cot;  
 There, woodman, let it stand,  
 Thy hand shall harm it not.

Toll not the bell of death for me,  
When I am dead ;  
Strew not the flow'ry wreath o'er me,  
On my cold bed.

---

Since thou wast man and mortal,  
And art by death laid low,  
'Tis well that thou hast fallen  
On yon lofty Mountain's brow.

That mount will love to praise thee  
As its greatest, truest friend,  
And will proudly speak thy glory  
Till time itself shall end.

With its high, careering summit,  
Making lofty seem but low,  
'Tis an emblem of that greatness  
That thy deeds around thee throw.

The green and fadeless ivy  
That wove thy shroud of shade,  
Is a token that thy memory  
Shall never—never fade.

Those bright and stainless waters  
In which thy body lay,  
Are an emblem of the tribute  
That unnumbered hearts shall pay.

And the hoarse and jarring thunder  
Which around the mountain brayed,  
Seemed the wild alarm of nature,  
Telling all her son was dead.

Thou didst grasp a sprig of laurel  
And held it e'en in death—  
An emblem that no fortune  
Shall rob thee of that wreath.

That wreath which is immortal  
Like thine own stupendous mind—  
A wreath of love and honor  
That thy countless friends have twined.

---

Softly sweet in Lydian measures,  
Soon he soothed his soul to pleasures;  
War, he sung, is toil and trouble;  
Honor, but an empty bubble;  
Never ending, still beginning,  
Fighting still, and still destroying.

O, may thy powerful word  
 Inspire a feeble worm,  
 To rush into thy kingdom, Lord,  
 And take it as by storm?

---

O may we all improve  
 The grace already given,  
 To seize the crown of perfect love,  
 And scale the mount of heaven!

---

Loving Jesus, gentle Lamb,  
 In thy gracious hands I am;  
 Make me, Saviour, what thou art,  
 Live thyself within my heart.

I shall then show forth thy praise,  
 Serve thee all my happy days,  
 Then the world shall always see  
 Christ, the holy child, in me.

---

I have found out a gift for my fair,  
 I have found where the wood pigeons breed;  
 Yet let me that plunder forbear;  
 She will say 'twas a barbarous deed,  
 For, he ne'er could prove true, she averr'd,  
 Who could rob a poor bird of her young;  
 And I lov'd her the more when I heard  
 Such tenderness fall from her tongue.

---

Heaven, from all creatures, hides the book of fate,  
 All but the page prescrib'd, their present state;  
 From brutes what men, from men what spirits know,  
 Or who could suffer being here below?  
 The lamb thy riot dooms to bleed to-day,  
 Had he thy reason, would skip and play?  
 Pleas'd to the last, he crops the flow'r'y food,  
 And licks the hand just rais'd to shed his blood.

---

Like mountains, the billows tremendously swell,  
 In vain the lost wretch calls on Mary to save,  
 Unseen hands of spirits are ringing his knell,  
 And the death-angel flaps his broad wing o'er the wave.

---

Perhaps, in this neglected spot, is laid  
 Some heart once pregnant with celestial fire;  
 Hands that the rod of empire might have swayed,  
 Or wak'd to ecstasy the living lyre.

Then peace shall disarm war's dark brow of its frown,  
 And roses shall bloom on the soldier's rude grave,  
 Then *honor* shall weave of the laurel a crown  
 That *beauty* shall bind on the brow of the brave.

---

Ye may trace my steps o'er the wakening earth,  
 By the winds which tell of the violet's birth,  
 By the primrose stars of the shadow grass,  
 By the green leaves opening as I pass.

---

For who, to dumb forgetfulness a prey,  
 This pleasing, anxious being e'er resigned,  
 Left the warm precincts of the cheerful day,  
 Nor cast one longing, lingering look behind ?

---

Eternal Power, whose high abode  
 Becomes the grandeur of a God ;  
 Infinite lengths, beyond the bounds  
 Where the stars revolve their little rounds.

Thee, while the first archangel sings,  
 He hides his face behind his wings ;  
 And ranks of shining thrones around,  
 Fall worshipping, and spread the ground.

---

## THE BETTER LAND

There is a land where sorrows cease,  
 And pleasures always flow,—  
 A land of life, and joy, and peace,  
 And thither would I go.

There is a land as bright as day,  
 No clouds obscure the sky ;  
 And there all tears are wiped away ;  
 For people never die.

There is a land of friendship sweet,  
 No friends unfaithful prove ;  
 There spicy gales the senses greet ;  
 For all that land is love.

There is a land of endless day,  
 Succeeded by no night ;  
 There is a gem of purest ray,  
 And scenes divinely bright.



There is a land where Christians dwell  
 Enthroned in purest bliss,  
 And where they never say farewell;  
 There is no land like this.

There is a land where Jesus reigns  
 Through one eternal day,  
 And angels sing in sweetest strains;  
 There would I ever stay.

## CHAPTER XXXVI.

### RHETORIC OR ORATORY.

§ 1. RHETORIC or ORATORY is the art of speaking or writing justly, methodically, and elegantly upon any subject, so as to instruct, persuade, and please. The speech made according to the rules of this art is called an *Oration*, and the speaker an *Orator*. The word is from a Greek word—*Rhetorike*—of the same signification. A good orator must be eminent for invention, disposition, memory, gesture, and elocution. A regular oration consists of five parts,—the EXORDIUM, NARRATION, CONFIRMATION, REFUTATION, and PERORATION.

§ 2. The *Exordium* or *Preamble* is the beginning of the discourse, serving to gain the good opinion of his hearers, to secure their attention, and to give them a general idea of the subject. It ought to be clear, modest, and not too prolix.

§ 3. The *Narration* or *History* is the recital of the facts as they happened, or as they are supposed to have happened. It ought to be perspicuous, probable, concise, and, on most subjects, entertaining.

§ 4. The *Confirmation* is proving, by argument, example, or authority, the truths of the proposition advanced in the *Narration*.

§ 5. The *Refutation* or *Confutation* is the destroying of the arguments of our antagonist, by denying what is apparently false, detecting some flaw in the reasoning, or showing the invalidity of the proof. It should be sharp and lively.

§ 6. The *Peroration* or *Conclusion* is the recapitulation of the principal arguments, concisely summed up, with new force and weight, in order to excite feelings of hatred or pity.

## CHAPTER XXXVII.

## FIGURES OF SPEECH.

§ 1. **FIGURATIVE LANGUAGE** consists in some departure from simplicity of expression. When we say "A good man enjoys comfort in the midst of adversity," the language is simple; but, when we say, "To the upright there ariseth light in darkness," the language is figurative. Figures, when well chosen and sparingly used, not only give a pleasing variety, but they greatly enrich and vivify language.

The following are the principal figures: **PERSONIFICATION**, **APOSTROPHE**, **HYPERBOLE**, **SIMILE**, **METAPHOR**, **IRONY**, **METONYMY**, **CLIMAX**, **SYNECDOCHE**, **INTERROGATION**, and **EXCLAMATION**.

§ 2. *Personification*.—The application of the properties of living creatures to inanimate ones, is the basis of this figure; as, "The earth thirsts for rain." "The wilderness shall rejoice."

"Cheered with the grateful smell, old Ocean smiles."

§ 3. *Apostrophe* is nearly allied to Personification. It consists in bestowing an ideal presence upon the real, either dead or absent. We address them as if they stood before us listening to the overflow of our passions; as, "Retire, my love, for it is night, and the dark winds sigh in your hair. Retire to the hall of my feast, and think of the times that are past; for I will not return till the storm of war is gone."—*Ossian*.

"Weep on the rocks of the roaring winds, O maid of Inistore, bend thy fair head over the waves, thou fairer than the Ghost of the hills when it moves in a sun-beam at noon over the silence of Morven. He is fallen; thy youth is low: pale beneath the sword of Cuchellen."—*Ossian*.

§ 4. *Hyperbole* consists in magnifying or diminishing an object beyond reality.

"Hyperbole soars high, or creeps too slow,  
Exceeds the truth, things wonderful to show."

"He bowed the skies." "A snail don't crawl so slow." This figure should be sparingly used, especially in grave discourse.

§ 5. A *Simile* is a comparison by which anything is illustrated. This figure, equally familiar and beautiful, discovers resemblances, real or imaginary, between actions which, in their general nature, are dissimilar; as,

"The music of Caryl was like the memory of joys that are past, pleasant and mournful to the soul."—*Ossian*.

§ 6. A *Metaphor* is the putting of the name of one thing for that of another, so as to comprise a Simile in one word; or, it is the application of a word to a use to which, in its original import, it cannot be put; as,

"Wallace was a thunder-bolt of war,  
Fingal the gale of spring."

"Like a mighty pillar doth this one man uphold the State,"—this is a simile. "He is the sole pillar of this ponderous State"—this a Metaphor.

§ 7. An *Allegory* is a continued Metaphor; or it is the representative of one thing by another that resembles it, and that is made to stand for it.

"Venus grows cold without Ceres and Bacchus,"—*i. e.*, love grows cold without bread and wine.

There cannot be a more beautiful and correct Allegory than that which is found in the 80th Psalm. "Thou hast brought a vine out of Egypt; thou hast cast out the heathen and planted; thou preparedst room for it; and didst cause it to take deep root, and it filled the land," etc.

§ 8. *Irony* is a mode of speech in which the meaning is contrary to the words; as, "Cry aloud, for he is a god; either he is talking or he is pursuing, or he is on a journey; or peradventure he sleepeth, and must be awaked," 1 Kings, xviii., 27.

§ 9. A *Climax* is a figure by which the sentence gradually rises.

"A Climax, 'tis said, by gradation ascends,  
They were my countrymen, my neighbors, my friends."

§ 10. *Metonymy* puts the cause for the effect; the effect for the cause; the container for the contained; or the sign for the thing signified; as, "We are reading Virgil"—Virgil's work. "Gray hairs—old age—should be respected." "The kettle boils"—the water boils. "He addressed the chair"—the person in the chair. "She assumed the sceptre"—the royal authority.

§ 11. A *Synecdoche* puts a part for the whole, or the whole for a part; as,

"While o'er the roof—*house*—loud thunders break."

§ 12. *Interrogation*.—The natural use of interrogations is to ask questions. But, when the passions are moved by some exciting cause, men frequently throw into the form of ques-

tions what they would affirm most positively; as, "Shall not the judge of all the earth do right? Hath he not said it? And shall he not do? Hath he spoken it? And shall he not make it good?—*Bible*.

§ 13. *Exclamation*.—This figure consists in short passionate forms of expression, in which the speaker would pour forth the intensity of his emotions or feelings, in order to excite similar emotions in the minds of his hearers; as, "Oh! the horrors of cold-blooded murder!" "How vain are all things here below!" Judgment and taste must be exercised in the use of this figure; for, if used too frequently and on unsuitable occasions, it produces a contrary effect to that intended by the speaker or writer.

Pupils may be profitably exercised in converting figurative language into plain, and *vice versa*; as, "The sun looked out upon the glad waters, they expanded their wings, and soared into the atmosphere." *Changed*—"The sun shone upon the placid waters, they became vapor and rose into the air." "Give me a cup half full." *Changed*—"Give me half a cup." "The pot boils"—"The liquor in the pot boils."

## CHAPTER XXXVIII.

### FIGURES OF SYNTAX. /

§ 1. A FIGURE OF SYNTAX is an intentional deviation from the ordinary construction of words.

§ 2. The figures of syntax are five, viz.: ELLIPSIS, PLEONASM, SYLLEPSIS, ENALLAGE, and HYPERBATON.

§ 3. The ELLIPSIS is the intentional omission of some word, phrase, or clause, which is necessary to the construction, but unnecessary to the sense. In such cases, the omitted element is said to be understood: because it is perceived by the *mind*, and not by the senses; as, "She is fairer than her sister," *i. e.*, than her sister *is fair*. *Is* and *fair* are not seen nor heard; but they are perceived by the mind.

§ 4. PLEONASM is the introduction of superfluous words, or words which are unnecessary to the construction or sense; consequently only admissible for the sake of emphasis; as, "*Him* that hath ears to hear, let *him* hear."

§ 5. SYLLEPSIS is the agreement formed according to the figurative sense of a word, or the mental conception of the things spoken of, and not according to the literal or common sense of the term; it is, therefore, in general, connected with

some figure of rhetoric; as, "The WORD was made flesh, and dwelt among us; and we beheld his glory."

§ 6. ENALLAGE is the use of one part of speech or of one modification, for another, or one tense for another. But, as the practice leads to *solecism*, and, if, indulged in, would supersede all rules of grammar whatever, it can only be admitted to a very limited extent; as, "They fall *successive*, and *successive* rise." "Than *whom* none higher sat," *i. e.*, Than *he*, etc.

§ 7. HYPERBATON is the transposition of words; as, "Whom, therefore, ye ignorantly worship, *him* declare I unto you." "He wanders *earth around*." This figure is extensively used in poetry, and, when judiciously employed, it confers variety, strength, and vivacity to prose composition. Ambiguity must, however, be guarded against.

## CHAPTER XXXIX.

### COMPOSITION.

#### A FEW SUGGESTIONS TO STUDENTS.

You have now, it is presumed, my young friends, acquired considerable knowledge of the analysis and construction of sentences, and of the science of language generally; but you must not suppose that your task is done. Here a new and fertile field opens before you, and invites you to cultivate it. Here you may bring into practical operation all the knowledge which you may have acquired, and concentrate it upon a single subject. Here you have full scope for the exercise of all your skill in arranging the elements of a sentence, and in making each sentence take its proper position in the regular thread of discourse or composition.

In your first attempts at composition, you need not be surprised, if you should feel the want of *ideas*; and also, if you should find some difficulty in selecting appropriate words to express the ideas which you may already possess; but be not discouraged; for *industry* and untiring *perseverance* will sooner or later crown your efforts with success.

The first step to be taken in writing composition is, to obtain ideas; the second, is the proper expression of the ideas when obtained. To acquire ideas, it is necessary to cultivate habits of observation; to use the eyes not only in noticing *entire* objects, but also their *different parts*; to consider their qualities, uses, operations, and effects; together with their relation to other things.

The mind employed in such exercises acquires materials for its own operations, and thoughts and ideas arise, as it were, spontaneously. (See Parker's Aid to composition).

In the selection of words to express ideas, care must be taken to select such words as will express them clearly, forcibly, and elegantly. To do this, standard works of the best authors should be carefully studied, and the best dictionaries consulted.

The limits of this work will not allow us to enter into the investigation of the qualities of style. A few plain directions only can be given.

1. Acquire as thorough knowledge as possible of your subject, before attempting to write upon it.

2. Do not use any one's language, but your own, except you wish to make a quotation.

3. Do not mingle plain and rhetorical language in the same sentence.

4. Do not attempt to write after the subject is exhausted.

5. Do not be anxious to select subjects of a general nature; for they are generally the most barren, especially to beginners.

6. Study to express yourselves grammatically and clearly.

7. Do not forget to punctuate your compositions accurately.

8. Let one leading idea predominate throughout the period.

9. Guard against the use of foreign or inappropriate words, also against low and vulgar expressions.

10. Let your words be pure, that is, such as belong exclusively to the English language.

REM.—Those words of foreign origin which have become Anglicised, are regarded as belonging to the language.

11. Construe those elements which are closely allied, as near to each other as possible.

REM.—Any inattention to this rule will hardly fail to lead to ambiguity, or to a total perversion of the meaning intended. Not long since, a temperance lecturer said, "I remember having read of an old lady who died in the *newspaper*, because her husband lay drunk at a neighboring still-house." Now he did not intend to convey the idea that the heroine of his story really died in a *newspaper*; yet the language clearly expresses it. This mistake might have been prevented by a different collocation of the elements. Thus: "I remember having read in a newspaper of an old lady who died," etc.

## DIFFERENT KINDS OF COMPOSITION.

All compositions, whether spoken or written, are either prose or poetry. *Prose* compositions are those in which the thoughts and sentiments are expressed in common and ordinary language.

*Poetic* composition is expressed in regular numbers, and so arranged as to please the ear and captivate the imagination.

The different kinds into which prose compositions may be divided, are, *Narratives, Letters, Memoirs, History, Biography, Essays, Philosophy, Sermons, Novels* and *Speeches*, or *Orations*.

The different kinds of poetic composition, are, the *Epigram, Epitaph, Sonnet, Pastoral, Didactic, Satiric, Descriptive, Elegiac, Lyric, Dramatic*, and *Epic*, or *Heroic*.

SUBJECTS FOR COMPOSITION.

1. The setting sun.
2. The fading flower.
3. Christ weeping over Jerusalem.
4. The Marys of the Scriptures.
5. The wise men led by the star.
6. Education a preventative of crime.
7. Education the road to eminence and distinction.
8. The morning of life.
9. The close of life.
10. The noon of life.
11. The tendency of the age.
12. The path of duty, the path of safety.
13. Courage.
14. Hope.
15. Religion the brightest ornament of youth.
16. Freedom.
17. All things bright must fade.
18. Stability of character.
19. The lilly.
20. Power of habit.
21. Criticism.
22. Government of temper.
23. Early attachments.
24. Poetical taste.
25. The grave of the young.
26. Manners.
27. Parental indulgence.
28. Ruth's affection for Naomi.
29. Our country.
30. Justice.
31. Linville Falls.
32. Beauty.
33. My Bible.
34. Try again.
35. Time flies.
36. Friends in adversity.
37. Nature's God.
38. Public opinion.
39. The mountains of North Carolina.
40. Politeness.
41. Anger.
42. Envy.
43. Suspicion.
44. Intemperance the way to shame and death.
45. Ignorance.
46. The battle of the Cowpens.
47. We must all die.
48. North Carolina.
49. Virginia.
50. South Carolina.
51. Learning.
52. Meditations among the tombs.
53. English Grammar.
54. The world as it is.
55. Religion.
56. Let me think.
57. Is there not a cause?
58. The waning moon.
59. Pride.
60. Wisdom.
61. Astronomy.
62. The law.
63. The valley of dry bones.
64. Art.
65. Science.
66. Curiosity.
67. Misery is wed to guilt.
68. The learned professions.
69. Language.
70. Weeping.
71. Love.
72. Astrology.
73. All pleasure is vain.
74. Omnipotence.
75. Good society.
76. Writing.
77. Bonaparte's banishment to St. Helena.
78. The polar star.
79. George Washington.
80. Noah entering the ark.
81. The Flood.
82. Rome.
83. The beauties of nature.
84. The pleasure of doing good.
85. Time, how short!
86. Ichabod.
87. The beauties of the Latin language.
88. Eloquence of Demosthenes.
89. Success the reward of industry and perseverance.
90. Eloquence of Cicero.
91. Benedict Arnold.
92. The structure of the ancient and modern languages compared.
93. The race is not to the swift.
94. Hope, excited by brilliant talent, is sometimes disappointed.
95. Improvement.
96. Fashionable education.
97. The influence and folly of fashion.
98. Woman.
99. Youth is the time for improvement.
100. A few things well learned, is better than a superficial knowledge of many.
101. Christianity.
102. Heroism.
103. Conjugal affection.
104. History.
105. Fortitude.
106. Art of pleasing.
107. Natural laws.
108. Study.
109. Man.
110. Death.
111. Eternity.
112. The Scriptures.
113. Gratitude.
114. Knowledge is power.
115. Forgiveness.
116. Sickness.

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|----------------------------|----------------------------------|
| 117. Mt. Mitchel.          | 129. Use of ardent spirits.      |
| 118. Liberty.              | 130. The rose.                   |
| 119. Literary genius.      | 131. Compassion.                 |
| 120. Independence.         | 132. The press.                  |
| 121. Government.           | 133. The voice.                  |
| 122. Trust in God.         | 134. Music.                      |
| 123. The pulpit.           | 135. The choice of a profession. |
| 124. Sources of knowledge. | 136. Contemplation.              |
| 125. The gambler.          | 137. On forming connections.     |
| 126. The liar.             | 138. Traveling.                  |
| 127. Intemperance.         | 139. Emulation.                  |
| 128. Use of tobacco.       | 140. Sloth.                      |

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## CHAPTER XL.

### ENGLISH, LATIN AND GREEK PREFIXES.

#### ENGLISH PREFIXES.

- A* signifies on or in; as, A-foot; a-bed.  
*After*—posterior in time; as, After-noon.  
*Be*—about; as, To be-sprinkle; also by or nigh; as, Be-side.  
*For*—negation; as, To for-bid; for-sake.  
*Fere*—beforehand; as, To fore-see; fore-tell.  
*Miss*—defect or error; as, Mis-behave.  
*Over*—eminency or superiority; as, To over-come; also excess; as, To over-drive.  
*Out*—excess, excellency or superiority; as, To out-number; out-shine.  
*Un*—negation; as, Unable; unwilling.  
*Under*—inferiority in ranks; as, Under-clerk; also diminution in value; as, To under-rate.  
*Up*—above; upwards; as, To up-lift; up-land.  
*With*—against; as, To with-stand; also from or back; as, To with-hold.

#### LATIN PREFIXES.

- Ab* or *abs* signifies from; as, Abstain; absolve.  
*Ad*—to or at; as, Adjoin; adjacent.  
*Ante*—before; as, Ante-date.  
*Circum*—about or around; as, Circum-volve; circum-navigate.  
*Con*—with or together; as, Con-dole.  
*Contra*—against; as, Contradict.  
*Counter*—against; as, Counter-mand.  
*De*—motion from or down; as, De-part; de-grade; de-ject.  
*Di*—asunder; also extension; as, Di-lacerate; di-late.  
*Dis*—negation; as, Dis-approve; dis-agree.  
*E* or *ex*—out or off; as E-ject; ex-clude.  
*Extra*—beyond; as, Ex-travagant; ex-traordinary.  
*In*—negation; as, In-active; in-decorous.  
*Inter*—between; as, Inter-vene; inter-rupt.  
*Intro*—within; as, Intro-duce; intro-vert.  
*Ob*—against; as, Ob-ject; ob-struct; also out; as, Ob-literate.  
*Per*—through; as, Per-vade.



*Post*—after ; as, Post-script ; post-pone.  
*Pre*—before ; as, Prefix ; pre-exist.  
*Preter*—past or beyond ; as, Preter-natural.  
*Pro*—forth or forward ; as, Pro-duce ; project.  
*Re*—again or back ; as, Re-print ; re-pay.  
*Retro*—backward ; as, Retro-spect.  
*Se*—aside or apart ; as, Se-duce ; se-lect.  
*Sub*—under ; as, Sub-scribe ; sub-marine.  
*Subter*—under ; as, Subter-fluous.  
*Super*—above or over ; as, Super-structure.  
*Trans*—beyond ; as, Transport ; transgress ; also to change ; as Transform.

## GREEK PREFIXES.

*A* or *an* signifies without or privation ; as, A-nonymous ; an-archy.  
*Amphi*—both and about ; as, Amphi-bious ; amphi-theater.  
*Anti*—against ; as, Anti-dote.  
*Ante*—before ; as, Ante-date.  
*Hyper*—over and above ; as, Hyper-bolical.  
*Hypo*—under ; as, Hypo-crite.  
*Meta*—beyond change ; as, Meta-phor.  
*Peri*—about ; as, Peri-meter ; peri-helion.  
*Syn* or *Sym*—with or together ; as, Syn-od ; sym-pathy.

## GLOSSARY OF THE DERIVATION OF THE PRINCIPAL SCIENTIFIC TERMS USED IN THIS WORK.

*Accent* is from the Latin *accentus*, from *ad*, to, and *canto*, to sing,—to sing to  
*Active* is from the Latin *activus*, and *ago*, to act.  
*Adjective* is from the Latin *adjectivus*, from *ad*, to, and *jacio*, to throw—  
 thrown to or against.  
*Adverb* is from the Latin *ad*, to, and *verbum*, a word,—added or joined to  
 a word.  
*Affirmative* is from the Latin *firmitas*, to make strong.  
*Alligation* is from the Latin *alligo*, to bind together.  
*Apposition* is from the Latin *appositus*, placed together or near.  
*Apostrophe* is from the Greek *apostropho*, turning away.  
*Article* is from the Latin *articulus*, a little joint.  
*Aspirate* is from the Latin *aspiro*, to breathe or blow. Greek *aspiro*, to  
 palpitate.  
*Atonic* is from the prefix *a*, not, and *tonos*, a sound.  
*Auxiliary* is from the Latin *auxiliaris*, helping.  
*Case* is from the Latin *casus*, from *cado*, to fall.  
*Climax* is from the Greek *klimax*, a scale or ladder.  
*Colon* is from the Greek *kolon*, a member or limb.  
*Comma* is from the Greek *komma*, a segment, from *kopto*, to cut off.  
*Comparative* is from the Latin *comparo*, to compare.  
*Construction* is from the Latin *constructum*, from *construo*, to construct.  
*Concord*, is from the Latin *concordia*, agreement.  
*Conjugation* is from the Latin *conjugatio*, from *con*, together, and *jugo*, to  
 yoke—to yoke together.  
*Conjunction* is from the Latin *conjunctio*, from *con*, together, and *jungo*, to  
 join—to join together.  
*Consonant* is from the Latin *consonans*, sounding together.  
*Common* is from the Latin *communis*, a benefit or right.  
*Copula* is from the Latin *copula*, a band or tie.

- Dendrology* is from the Greek *dendron*, a tree, and *logos*, a doctrine.
- Declension* is from the Latin *declinatio*, bending or changing.
- Decline* is from the Latin *de*, from, and *clino*, to bend—to bend from.
- Deductive* is from the Latin *deductio*, from *de*, from, and *duco*, to lead—to lead from.
- Definite* is from the Latin *defino*, to define.
- Demonstrative* is from the Latin *Demonstro*, to point out.
- Diphthong* is from the Greek *diphthoggos*, a double sound.
- Dissyllable* is from the Greek *dissyllaba*, two syllables.
- Distributive* is from the Latin *distribuo*, to distribute.
- Element* is from the Latin *elementum*, a constituent.
- Ellipsis* is from the Greek *ellipsis*, an omission.
- Etymology* is from the Greek *etumologia*, from *etamologeō*, to derive a word from its original.
- Emphasis* is from the Greek *emphasis*, a charge.
- Feminine* is from the Latin *femina*, a woman.
- Future* is from the Latin *futurus*, about to be.
- Future-Perfect* is from the Latin *futurus-perfectum*, completed before a future time.
- Gender* is from the Latin *genus*, a kind or class.
- Gnomonology* is from the Greek *gnomon*, a point or index, and *logos*, a doctrine.
- Grammar* is from the Greek *gramma*, a letter.
- Imperfect* is from the Latin *imperfectus*, not finished.
- Imperative* is from the Latin *impero*, to command.
- Implenary* is from the Latin *implenus*, not full.
- Indicative* is from the Latin *indico*, to declare.
- Infinitive* is from the Latin *infinitus*, not bounded.
- Indefinite* is from the Latin *indefinitus*, not defined.
- Inductive* is from the Latin *induco*, leading with or to.
- Interjection* is from the Latin *interjectio*, thrown into or between.
- Intransitive* is from the Latin *intransitivus*, not passing over.
- Integrity* is from the Latin *integritas*, an unbroken state.
- Interrogative* is from the Latin *interrogo*, to ask.
- Irony* is from the Greek *eironeia*, a dissembler.
- Irregular* is from the Latin *ir*, not, and *regular*—not regular.
- Masculine* is from the Latin *mas*, a male.
- Metre* is from the Greek *metron*, a measure.
- Mode* is from the Latin *modus*, manner.
- Monology* is from the Greek *monos*, alone, and *logos*, a doctrine.
- Neuter* is from the Latin *neuter*, neither.
- Negative* is from the Latin *nego*, to deny.
- Notation* is from the Latin *notatio*, a mark.
- Noeton* is from the Greek *noetos*, perceived by the mind.
- Nominative* is from the Latin *nomino*, to name.
- Noun* is from the Latin *nomen*, a name.
- Order* is from the Latin *ordo*, a methodical arrangement.
- Objective* is from the Latin *objectivus*, from *ob*, against, and *jacio*, to throw,—thrown to or against.
- Orthography* is from the Greek *orthographia*, from *orthos*, true, and *graphie*, writing,—writing words correctly.
- Parenthesis* is from the Greek *parenthesis*, from *para*, and *entithemi*, to insert.
- Participle* is from the Latin *participium*, from *pars*, a part, and *capio*, to take.

*Passive* (voice) is from the Latin *passivus*, from *pator*, to suffer,—suffering.

*Perfect* is from the Latin *perfectum*, completed.

*Period* is from the Greek *periodos*, from *peri*, around, and *odos*, a way—a circuit.

*Personification* is from the Latin *persona*, a person, and *facio*, to make,—making persons.

*Petitionative* is from the Latin *peto*, to seek or implore—asking.

*Polysyllable* is from the Greek *polus*, many, and *sullabe*, a syllable—many syllables.

*Position*, is from the Latin *positio*, a place.

*Potential* is from the Latin *potentialis*, belonging to power or ability.

*Predicate* is from the Latin *prædicatus*, from *prædico*, to declare.

*Preposition* is from the Latin *prepositio*, from *prepositus*, placed before.

*Pronoun* is from the Latin *pro nomen*, for or instead of a name.

*Prosody* is from the Greek *prosodia*, from *pros*, for, and *ode*, a song.

*Punctuation* is from the Latin *punctum*, a stop or point.

*Plenary* is from the Latin *plenus*, full.

*Pural* is from the Latin *plus*, more.

*Possessive* is from the Latin *possideo*, to possess.

*Regular* is from the Latin *regula*, a rule.

*Semicolon* is from the Latin *semi*, half, and the Greek *kelon*, a point.

*Sentence* is from the Latin *sententia*, a thought.

*Subject* is from the Latin *subjectus*, placed under.

*Subjunctive* is from the Latin *subjunctivus*, subjoined.

*Subfirmative* is from the Latin *sub*, under or inferior, and *firmo*, to make strong.

*Substantive* is from the Latin *substantia*, a substance.

*Superlative* is from the Latin *superlativus*, from *super*, above, and *latum*, carried,—carried above.

*Sorites* is from the Greek *sorites*, a heap.

*Syllogism* is from the Latin *syllogismus*; Greek *syllogismos*, thinking.

*Syllable* is from the Greek *sullabe*, a syllable.

*Syntax* is from the Greek *suntaxis*, from *sun*, together, and *tasso*, to put,—to put together.

*Singular* is from the Latin *singulus*, one by one.

*Tense* is from the Latin *tampus*, time.

*Toxic* is from the Greek *tonos*, a sound.

*Transitive* is from the Latin *transitivus*, from *trans*, across, and *eo*, to go —going over or across.

*Triphthong* is from the Greek *treis*, three, and *thoggos*, a sound,—three sounds.

*Trissyllable* is from the Greek *treis*, three, and *sullabe*, a syllable,—three syllables.

*Verb* is from the Latin *verbum*, a word.

*Verse* is from the Latin *versus*, from *verto*, to turn.

*Vowel* is from the Latin *vocalis*, from *vox*, the voice.

## APPENDIX.

## NOUNS

GENDER, NUMBER, PERSON, and CASE, belong to nouns.

*Gender*, in the English language, depends principally on the sex of the object; and not, like many other languages, on terminations.

When nouns, naturally neuter, are personified or used figuratively, they are either masculine or feminine.

Those nouns which are by nature strong and efficacious, or noted for the attributes of communicating or imparting, are masculine; as, *The Sun, Death, Time*, etc.

Those nouns which are noted for the attributes of beauty, mildness, clemency, or containing, are feminine; as, *Moon, Virtue, Clarity*, etc.

Nouns have three modes of forming the gender.

1. By a regular termination for the feminine; as,

actor	actress	deacon	deaconess
abbot	abbess	duke	duchess
adulterer	adulteress	embassador	embassadress
baron	baroness	emperor	empress
benefactor	benefactress	tiger	tigress
governor	governess	songster	songstress
hero	heroine	seamster	seamstress
heir	heiress	viscount	viscountess
peer	peeress	jew	jewess
priest	priestess	lion	lioness
poet	poetess	master	mistress
prince	princess	marquis	marchioness
prophet	prophetess	patron	patroness
shepherd	shepherdess	protector	protectress
sorcerer	sorceress	executor	executrix
tutor	tutress	testator	testatrix
instructor*	instructress	elector	electress
traitor	traitress	administrator	administratrix
count	countess	widower	widow

2. By different words; as,

man	woman	uncle	aunt
boy	girl	brother	sister
son	daughter	horse	mare

3. By prefixing a syllable or word; as,

A male rabbit	a female rabbit	a man servant	a maid servant
a he goat	a she goat	a cock-sparrow	a hen sparrow.

The plural† of most nouns is formed by annexing *s* or *es* to the *singula*.

## NUMBER.

\*The feminine of most nouns ending in *or* is formed by retrenching the vowel and blending two syllables in one; as *Actor*, *actress*.

†The plural of mere characters is formed by annexing the apostrophe and *s*; as, *Two*'s and *three*'s.

as, *boy, boys; girl, girls*, etc. *S* only is added when it will coalesce in sound with the other letters; as, *Table, tables; book, books*, etc.; but when *s* will not coalesce in sound with the other letters, *es* is annexed; as, *Bench, benches; box, boxes*; etc. When *ch* has the sound of *tsh*, *s* will not unite with it in sound; but when it represents the sound of *k*, *s* will readily unite in sound with it; as, *Monarch, Monarchs; patriarch, patriarchs*, etc.

When a name ends in *y*, after a consonant, the plural is formed by dropping *y* and adding *ies*; as, *Vanity, vanities*. *Alkali* has a regular plural—*alkalies*. But, when *y* is preceded by a vowel, it is formed by annexing *s*; as, *Joy, joys; valley, valleys*, etc.

Some nouns deviate from the foregoing rules in the formation of the plural.

CLASS 1.—In some nouns *f* in the singular is changed into *v* in the plural for the sake of utterance; as,

life	lives	wolf	wolves	loaf	loaves
knife	knives	self	selves	wharf	wharves
wife	wives	half	halves	thief	thieves
leaf	leaves	beef	beeves	shelf	shelves
calf	calves	elf	elves	sheaf	sheaves

CLASS 2.—Some nouns are used in both numbers, with their plurals irregularly formed; as,

child	children	pea	peas or pease
foot	feet	ox	oxen
tooth	teeth	louse	lice
man	men	goose	geese
woman	women	beau	beaux
hypothesis	hypotheses	thesis	theses
emphasis	emphases	penny	pennies or pence
die	dies or dice	antithesis	antitheses
focus	focusses or foci	calx	calxes or calces
radius	radiuses or radii	index	indexes or indices
criterion	criteria or criterions	brother	brethren or brothers

*Cherubim* and *seraphim* are real Hebrew plurals; but such is the propensity of men to form regular inflections in language, that these words are used as in the singular with regular plurals; as *Cherubims, seraphims*. In like manner the Hebrew singulars, *Cherub* and *Seraph* have regular plurals.

CLASS 3.—Those which have a plural termination, take a plural verb; as,

annals	drawers	lees	customs
archives	downs	lungs	shears
ashes	dregs	matins	scissors
assets	embers	mallows	shambles
bitters	entrails	orgies	tidings
compasses	fetters	nippers	tongs
clothes	filings	pincers or	victuals
calends	goods	pinchers	tharks
breeches	hatches	pleiades	vespers
bowels	ides	snuffers	vitals

*Letters* in the sense of *literature*, and *manners* in the sense of *behavior*, may be added to the foregoing list.

CLASS 4.—Some nouns ending with the plural termination, are used in the singular or plural at the pleasure of the writer; as,

wages	billiards	catoptics	mathematics
comics	fives	diaphoretics	mechanics
economics	sessions	acoustics	hydraulics

amends	measles	pneumatics	hydrostatics
alms	hysterics	statistics	analytics
bellows	physics	statics	politics
odds	ethics	spherics	molasses
means	optics	tactics	riches
pains	naws	gallows	

Of these, *pains*, *riches*, and *wages*\* are more usually considered as plural nouns. *News* is always singular;—*odds* and *means* are either singular or plural,—the others are more strictly singular; for *measles* is the name of a disease, and strictly no more plural than *gout* or *fever*. *Small-pox*—for *pocks*—is sometimes considered as singular. *Billiards* is the name of a game containing unity of idea; and *ethics*, *physics*, and similar names, comprehending each the whole system of a particular science, do not convey the ideas of parts or particular branches; but of a whole collectively, unity;—hence singular. *Molasses* (more strictly *melasses*) from the Spanish *melaza*, is strictly singular, being the syrup which drains from Muscovado sugar while cooking.

CLASS 5.—Such nouns as have a singular form take a plural verb; as,

A hundred head.	Twenty sail.
A thousand horse.	Five thousand foot, etc.

CLASS 6.—Some nouns have no plural form; such as, Sheep, deer, swine, etc. The singular or plural of these can only be known by the verb associated with them, or the singular may be determined by prefixing the article *a*; as, A sheep, a deer, etc.

## CASE.

In addition to what has been said on this subject, in the body of the work, the following remarks may be of some service to the learner.

REM. 1.—The Possessive case of singular nouns is generally formed by the use of the apostrophe and *s*; as, The boy's book. But when a singular noun ends in a hissing sound, followed by a word commencing with a hissing sound, the apostrophe only is used; as, They suffer for conscience' sake; For righteousness' sake. Some writers omit the *s* of a singular noun when it is not followed by a word commencing with a hissing sound; as, Moses' rod,—instead of Moses's rod. All nouns pluralized by *s* should retain the apostrophe only; as, "Those boys' books." "Harriet makes ladies' bonnets."

REM. 2.—When the governing noun is obvious, it is usual to omit it; as, "Let us go to St. Paul's," *that is*, church. "Nor think a lover's are but fancied woes." When the possessor is described by two or more names, the sign of the possessive is generally annexed to the last; as, "The captain of the guard's house." "Of the children of Israel's half, thou shalt take one portion." In such cases, all the names may be parsed as a compound noun, and should perhaps be written with a hyphen, thus: The captain-of-the-guard's house. But, if the thing possessed is represented as belonging to a number severally specified, the sign of the possessive should be repeated with each; as, "He has the surgeon's and the physician's advice." It may be observed that this remark is in direct collision with Murray's rule. There is an obvious harshness in the reading of the following sentence: "It was the men, women, and children's lot to suffer extremely." Dr. Webster justly remarks that Murray's rule is egregiously wrong as exemplified in this phrase: "This was my father, mother, and uncle's advice." This is not English. "When we say, 'The king of England's throne,' the three words, *king of England*, are one name in effect, and can have but one sign of the possessive. But, when two or three distinct names are used, the article possessed is described as belonging to each; "It was my father's advice, my mother's advice, and my uncle's advice." We can omit advice after the two first, but by no means the sign of the possessive. It, however, should be observed, that when two nouns mutually possess the same object, and are closely connected by a conjunction, that good writers frequently omit the sign of the first; as, "David and Jonathan's friendship." "Adam and Eve's morning hymn."

\*Wages, originally *wagis*, is really singular.

REM. 3.—When nouns in apposition follow each other in close succession, writers generally omit the possessive sign to all but the last; as, "For David, my servant's sake. But, when the governing noun is either expressed or obviously understood before the first possessive, the possessive sign should be annexed to the first and omitted at the rest; as, "Herod laid hold on John, and bound him, and put him in prison for Herodias' sake, his brother Philip's wife." "The silk was purchased at Brown's, the mercer and haberdasher." The construction of the last two examples is faulty. It would be better to construe them thus: "Herod laid hold on John, and bound him, and cast him into prison for the sake of Herodias, the wife of his brother Phillip." As some possessives are difficult to utter, and consequently hurtful to the euphony of the sentence, the same idea may be more elegantly expressed by the preposition *of*; thus, "Give me here John Baptist's head in a charger"—better, "Give me here the head of John Baptist in a charger."

It is inelegant to construe several nouns in the possessive case in juxta position with each other; as, "*Peter's wife's* mother lay sick of a fever." Better thus: "The mother of Peter's wife lay sick of a fever."

## APPOSITION

When other nouns are appended to the principal name to identify or explain it, they are in apposition with it; as, "Daniel Webster, the distinguished *statesman* and *orator*, now reposes in the noiseless grave." In this example, *statesman* and *orator* identify Daniel Webster, by showing what kind of a man he was.

REM. 1.—Words in apposition must be construed in the same member of the sentence; *that is*, both with the subject or both with the predicate.

REM. 2.—Words are not unfrequently put in apposition with a whole sentence or part of a sentence; as, "Whereby if a man had a positive idea of infinite, either space or duration, he could add two infinities together; nay, make one infinity infinitely bigger than another; absurdities too gross to be confuted." Here *absurdities* are put by apposition with all the preceding propositions. "You are too humane and considerate; things few people can be charged with." Here *things* are in apposition to *humane* and *considerate*.

REM. 3.—A complex name, consisting of several names, or even a title and a name, may be parsed as a single name; as, "Dr. Benjamin Franklin invented the lightning-rod." Parsed—*Dr. Benjamin Franklin* is a proper noun, masculine gender, third person, singular, and in the nominative case to the verb *invented*, according to rule—The subject of the verb must be in the nominative case. When a definite article and a numeral adjective are used in connection with the title and a name, the name only should be pluralized; as, "The two Miss Turners." "The three Miss Browns." "The two Dr. Longs." But, when used without the numeral, the title only is pluralized; as, "The Misses Smith." But, of married ladies, the name only is pluralized; as, *Mrs. Lowes*." In conversation, the term *Misses* is now generally applied to a married lady; as, "*Misses Hamby*." When two or more names, connected by *and*, having the same title, the title only should be pluralized; as, "*Messrs. Nesbitt, Turner, and Holeman*." "*Doctors Campbell and Love*."

It may be observed with regard to *Miss*, the title of a young lady, that there is some diversity of usage. In conversation, we generally say the *Miss Grays*, and this was formerly the custom in writing, as shown in the practice of Burke, Boswell, and many others. Of late it has become customary in writing to say *Misses*; as, "*Misses Gray*." This may be now regarded as the prevailing usage. In familiar conversation, we frequently apply *Miss* to the Christian name; as, "*Miss Mary*;" but, in writing and in all introductions, it should be applied to the family name; as, "*Miss Gray*."

## THE SAME WORDS USED AS DIFFERENT PARTS OF SPEECH.

*Like* is used as four parts of speech.

*Like* is a noun when it means resemblance; as, "Every creature loves its *like*." It is a verb when it expresses a preference and is nearly synonymous with *love*; as, "I like what you dislike." It is an adjective when it is equivalent to similar; as, "Anger, envy, and like passions, are sinful." It is an adverb when it means in the same

manner, or similar to ; as, "Charity, like the sun, brightens every object around it." Some authors consider *like*, in the last example, a preposition. This opinion is gaining ground. *Like*, however, is an *adverb* when used in connection with *as* ; but, in such constructions, it is superfluous ; as, "*Like* as a father pitieth his children ; so the Lord pitieth them that fear him." This sentence would lose nothing of its force and perspicuity by the omission of *like*. Thus, "*As* a father pitieth his children ; so the Lord pitieth them that fear him."

## BOTH.

Authors generally regard *both* as a conjunction when it is followed by *and* ; as, "We assisted him *both* for his sake and our own." (*Smith's Grammar*, page 109.) The connective quality of *both* in such constructions is very doubtful ; it is certain it forms no connection of itself, and should, if regarded as a conjunction at all, be parsed with *and*, as they form but one connection. *Both and*, in such constructions, are nearly synonymous with *not only but* ; as, "We assisted him, *not only* for his sake, but also for our sake." *Not only but* in similar constructions, may be regarded as a correlative conjunction, as they form but one connection, and have a reciprocal relation to each other.

*Both* is frequently used as a specifying adjective ; as, "Both men were badly injured by the fall." *Both* is also not unfrequently used as a substitute for two nouns used in the preceding clause ; as, "Abraham took sheep and oxen, and gave them to Abimelech ; *both* of them were made a covenant." *Both* is sometimes used as a substitute for two members of a sentence ; as, "He will not bear the loss of his rank, because he can bear the loss of his estate ; but he will bear *both* because he is prepared for *both*. In the following sentence, *both* is a substitute for two adjectives : "Some are beautiful and others are young ; but Mary is *both*." Here *both* is evidently a substitute for beautiful and young.

## BUT.

*BUT* is used for three parts of speech.

It is a conjunction when it connects the members of a sentence ; as, "He wrote the deed, but he will write no more."

It is an adverb when used in the sense of *only* ; as, "Our light afflictions are but for a moment." It is regarded generally by authors as a preposition when it means *except* or *excepting* ; as, "They were all well but the stranger," *that is*, they were all well except the stranger. In examples like the last, Dr. Webster contends that *but* is a participle, and it must be confessed that the etymology of the word favors his opinion.

## AFTER AND BEFORE.

*AFTER* is an adverb when it means *time* ; as, "After I had visited Europe, I returned to America." *After* is frequently used in an impenary member ; as, "After these things, Jesus departed and went into Galilee." In such constructions, *after* is generally parsed as a preposition, but erroneously, as we think, as will be seen by rendering the sentence plenary, and construing it in the natural order ; as, "Jesus departed after these things had occurred, and went into Galilee." *After* is a preposition when it shows the relation of position ; as, "My soul followeth hard after thee."

*BEFORE* is an adverb when it means *time* ; as, "He had visited me *before*." It should be observed that when *before* is thus used, it is generally a conjunctive adverb, a member of a sentence being understood. *Before* is a preposition when it shows the relation of position or preference ; as, "He stood *before* me." "He was preferred *before* me."

REM.—*After* and *before* are frequently used by good writers for prepositions, where they are really adverbs ; as, "He that cometh *after* me is preferred before me, for he was *before* me." *After* in the first member, and *before* in the last member, denote time, and are therefore conjunctive adverbs ; thus, "He that cometh *after* I came, is preferred before me ; for he was *before* I was."

The author does not recommend his readers to write and speak contrary to this custom, but they should know what is English and what is custom.



## THAT

**THAT** is a relative when it can be changed to *who* or *which* without injuring the sense; as, "Him *that* is negligent reprove sharply"—changed, "Him *who* is negligent reprove sharply." *That* is frequently used as a substitute for a clause which follows it in construction; as, "I have heard *that* the Greeks defeated the Turks;" here *that* is a substitute for "the Greeks defeated the Turks;" "the Greeks defeated the Turks—I have heard *that*." *That* is sometimes used as a substitute for a noun used in a preceding clause; as, "For, by grace, ye are saved, through faith, and *that* not of yourselves; for it is the gift of God;"—here *that* is a substitute for *grace*; as, "By grace ye are saved, through faith, and *that* grace not of yourselves," etc. *That* is frequently used as a specifying adjective; as, "*That* thing that *that* man said, should not be repeated."

*That*, in the following sentence, is used as a noun, as a substitute (or conjunction), as a relative pronoun, and as a specifying adjective. "The tutor speaking of *that*, said that that that that gentleman parsed, was not that that that that lady requested him to analyze."

## MANY AND FEW.

Though *many* and *few* are generally used as adjectives, they are not unfrequently employed as substitutes; as, "*Many* are called; but *few* are chosen." In this sentence, *many* and *few* are used as substitutes for *many* and *few* persons. The same may be predicated of many of the specifying adjectives of the numeral kind; as, "The soldiers marched *two by two*." This sentence, rendered plenary, will read thus—"The soldiers marched in the order of two soldiers by two soldiers." The truth is, almost any of the specifying adjectives may be used as substitutes; as, "Some men labor, others labor not. The former increase in wealth; the latter decrease." *None* is a contraction of *no one*; consequently its original and proper meaning is singular; but custom has assigned it a place in both numbers; as, "*None* performs his duty too well." "*None* of these poor wretches" complain of their miserable lot." In the first example, *none* is singular, in the last, plural.

## OWN.

"He *owns*, and shall forever own,  
Wisdom and heaven and Christ are one."

"We assisted him for his own sake." "He came unto his own and his *own* received him not." In the first of these examples, *owns* is a verb; in the second, a specifying adjective; and in the third, a substitute for *own* people; as, "He came unto his own (people), but his own (people) received him not."

## ELSE.

**ELSE**, when used in the sense of other things or other persons, is a substitute or pronoun; as, "what *else* could he have done?" When used in the sense of *otherwise*, it is an adverb; as, "*Else* whence this longing after immortality?"—*that is*, if it be *otherwise* (if the soul be not immortal), whence this longing after immortality?

*Else* is sometimes used as connective, though it still retains its adverbial character; as, "Thou desirest not sacrifice, *else* would I give it."

## MUCH.

**MUCH** is used as three parts of speech. Much, in the *first* of the following examples, is an adverb; in the *second*, an adjective; and, in the last example, is a noun. "You have your mother much offended." "I have taken much pains." "Where *much* is given, *much* is required."

## NOTWITHSTANDING.

**NOTWITHSTANDING** is used as a preposition, and also as a conjunction. In the first of the following examples, it is a preposition, and in the second, a conjunction. "He is neglected *notwithstanding* his merit." "He is respected, *notwithstanding* he is poor."

## S I N C E

SINCE, in the first of the following examples, is a conjunction; in the second, a preposition; and in the third, an adverb. "I will go, *since* you desire it." "He has been employed *since* that time." "Our friendship commenced long *since*."

## W H A T

WHAT is used as a substitute (relative); as, "He knows *what* he said." As a specifying adjective; as, "*What* man is that?" It is used as an adverb; as, "*What* (partly) by entreaty, and *what* by threatening, he succeeded. In the following sentence, it is used as an interjection: "*What!* could ye not watch one hour?" (See Construction of *What*. Part I.)

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EXPLANATION OF FRENCH WORDS AND PHRASES OF  
FREQUENT OCCURRENCE.

"The following French words and phrases are often met with in English writers. They are here explained for the benefit of those unacquainted with the French language. In the following representation of French sounds, *ă* has the sound of *a* in *hat*; *ā* of *a* in *lade*; *â* of *a* in *fall*; *e* of *e* in *her*; *ě* of *e* in *bed*; *i* of *i* in *sit*; *ŏ* of *o* in *hot*; *ō* of *o* in *lone*; *u* of *u* in *cure*; *oo* of *oo* in *coo*. The French *u*, and *eu*, and *oeu*, have no corresponding sounds in the English language, nor can they be represented by letters; the first is intermediate between *o* and *u*, and is pronounced with the lips nearly closed (the upper projecting), leaving only a small hole in the middle, as if to blow a flute; this sound is here represented by *u*; *eu* and *oeu* are more full and open than *u*; they are here represented by *ū*; *r* is sounded hard like *rr*. The nasal vowels *an*, *in*, *on*, *un*, cannot be represented by letters. The articulation of the *n* must end when the tip of the tongue is at the root of the lower teeth, without any motion towards the roof of the mouth. The English syllables *ang*, *ain*, *ong*, *ung*, though not correct, are still the nearest representation of the sound that can be made to the eye. Indeed, it is impossible by means of letters to represent the correct pronunciation of most French words. This can be done only to the ear." The following, therefore, is to be regarded only as the nearest that can be given.—(See *Bullion's Grammar*.)

Aide-de-camp (aid-de-kâng), an assistant to a general.

A la bonne heure (ă lă bonn urr), at an early hour; in the nick of time.

Affaire de coeur, (affair de kurr), a love affair; an amour.

- A la mode (ă lă mōd), according to the fashion.  
 Allons (allōng), come, let us go.  
 Apropos (ă-prō-pō), to the purpose; opportunely.  
 Au fait (ō fay), well acquainted with; thoroughly versed in.  
 Au fond (ō fōng), to the bottom, or main point.  
 Auto-da-fé (ō-tó-dă-fă)—*Portugese*—burning of heretics.  
 Bagatelle (bagatell), a trifle.  
 Beau monde (bō mongd), the gay world; people of fashion.  
 Beaux esprits (bōz espree) men of wit.  
 Billet doux (bee-yě doo), a love letter.  
 Bôn môt (bong mō), a piece of wit; a jest; a quibble.  
 Bon ton (bong tong), in high fashion.  
 Bon gré, mal gré (bong grá, mal grá), with a good or ill grace;  
     whether the party will or not.  
 Bon jour (bong zhoor), good day.  
 Boudoir (boo-dō-âr), a small apartment.  
 Canaille (că-nă-ye), lowest of the people; rabble; mob.  
 Carte blanche (kart blângsh), a blank sheet of paper; unconditional term.  
 Château (shâ-tō), a country seat.  
 Chef d'œuvre (shě duvr), a master-piece.  
 Ci devant (see devâng), formerly.  
 Comme il faut (kom il fō), as it should be.  
 Con amore (kon âmōrā)—*Italian*—with love; gladly.  
 Coup de grâce (koo de grâss), a stroke of mercy; the finishing stroke.  
 Coup de main (koo de maing), a sudden or bold enterprise.  
 Coup d'œil (koo du-ee-ye), a quick glance of the eye.  
 D'ailleurs (dă-yurr), moreover; besides.  
 Début (dă-bu) the beginning; the lead; first appearance.  
 Dernier ressort (dern-yā rěssorr), the last shift or resource.  
 Dépôt (dă-pō), a store or magazine.  
 Double entendre, or double entente (dooble âng-tangdr), double meaning.  
 Douceur (doos-surr), a present or bribe.  
 Dieu et mon droit (deeu ā mong droah), God and my right.  
 Eclat (ă-clă), splendid.  
 Eleve (ă-lěv), a pupil.  
 Elite (ă-leet), choice; prime; of the better sort.  
 Embonpoint (âng-bong-pō-aing), in good condition; jolly.  
 En flûte (âng flute), carrying guns on the upper deck only.  
 En masse (âng mass), in a body or mass.  
 En passant (âng pæssang), by the way; in passing.  
 Ennui (âng-nu-ee), wearisomeness.  
 Entree (âng-tră) entrance.

- Faux pas (fo pă), a slip ; misconduct.  
 Fête (fayte), a feast or entertainment.  
 Honi soit qui mal y pense (hō-nee soah kee mal ee pângee), evil  
 be to him that evil thinks.  
 Hauteur (hō-turr), haughtiness.  
 Je ne sais qui (zhe ne say koah), I know not what.  
 Jeu de mêts (zhu de mō), a play upon words.  
 Jeu d'esprit (zhue despree), a display of wit ; witticism.  
 Mal apropos (măl ă-prō-pō), unfit ; unreasonable.  
 Mauvaise honte (mō-vāze hongt,) unbecoming bashfulness.  
 Môt du guet (mō du ga), a watch word.  
 N'importe (naing port), it matters not.  
 Nous verrons (noo verrong), we shall see.  
 Outré (oo-tra), eccentric ; blustering ; not gentle.  
 Petit maitre (petī maitr), a beau ; a fop.  
 Pis aller (pee zalla), a last resource.  
 Protégé (prot-ta-zha), a person patronized and protected.  
 Recherche (re-shair-sha), rare ; scarce ; much sought after.  
 Rouge (roozhe), red, or a kind of red paint for the face.  
 Sang froid (sang fro-ah), cold blood ; indifference.  
 Sans oérémonie (sang seremonee), without ceremony.  
 Savant (să-vâng), a wise or learned man.  
 Soi-disant (soah-deezâng), self-called ; pretended.  
 Tant micux (tâng mee-u), so much the better.  
 Tapis (tă-pee), the carpet.  
 Trâit (tray,) feature ; touch ; arras.  
 Tête à tête (tate ă tate), face to face ; a private conversation.  
 Tout ensemble (too tâng-sângbl), taken as a whole ; the general  
 appearance.  
 Unique (uneek), singular.  
 Valet-de-chambre (valē-de-shangbr) a chamber footman.  
 Vive le roi (veev le roah) long live the king.

## EXPLANATION OF LATIN WORDS AND PHRASES OF FREQUENT OCCURRENCE.

- |   |  |
|---|--|
| <i>Ab initio</i> , from the beginning.  | <i>Ad infinitum</i> , to infinity.         |
| <i>Ab eis condita</i> , from the building<br>of the city (abbreviated thus : d.<br>U. O.) | <i>Ad libitum</i> , at pleasure.           |
| <i>Ad captandum vulgus</i> , to ensnare<br>the vulgar.                                    | <i>Ad referendum</i> , for consideration.  |
|   | <i>Ad valorem</i> , according to value.    |
|   | <i>Ad fortiori</i> , with stronger reason. |
|   | <i>Alia</i> , otherwise.                   |

<i>Alibi</i> , elsewhere.	<i>Durante piliacid</i> , during pleasure.
<i>Alma mater</i> , university benign mother.	<i>Ergo</i> , therefore.
<i>Anglice</i> , in English.	<i>Errata</i> , errors— <i>Erratum</i> , an error.
<i>Anno domini</i> , in the year of our Lord A. D.	<i>Esto perpetua</i> , let it be perpetual.
<i>Anno mundi</i> , in the year of the world A. M.	<i>Ex cathedra</i> , from the chair with authority.
<i>A posteriori</i> , from the latter.	<i>Excerpta</i> , extracts.
<i>A priori</i> , from the former, from before, or from the cause.	<i>Exempli gratia</i> , as for example, contracted <i>e. g.</i>
<i>Arcanum</i> , a secret.	<i>Ex officio</i> officially, by virtue of office.
<i>Arcana imperii</i> , state secrets.	<i>Ex parte</i> , on one side.
<i>Argumentum ad hominem</i> , an appeal to the practices of the adversary.	<i>Ex tempore</i> , without premeditation.
<i>Argumentum ad iudicium</i> , an appeal to the common sense of mankind.	<i>Fac simile</i> , exact copy or resemblance.
<i>Argumentum ad fidem</i> , an appeal to our faith.	<i>Fiat</i> , let it be done or made.
<i>Argumentum ad populum</i> , an appeal to the people.	<i>Flagrante bello</i> , during hostilities.
<i>Argumentum ad passiones</i> , an appeal to the passions.	<i>Gratis</i> , for nothing.
<i>Audi alteram partem</i> , hear both sides.	<i>Hora fugit</i> , the hour, or time flies.
<i>Bona fide</i> , in good faith, in reality.	<i>Humanum est errare</i> , to err is human.
<i>Contra</i> , against.	<i>Ibidem</i> , in the same place.
<i>Cacoethes scribendi</i> , an itch for writing.	<i>Idem</i> , the same.
<i>Cæteris paribus</i> , other circumstances being equal.	<i>Id est</i> , that is, contracted <i>i. e.</i>
<i>Caput mortuum</i> , the worthless remains, dead head.	<i>Ignoramus</i> , an ignorant fellow, a dunce.
<i>Compos mentis</i> , in one's senses.	<i>In loco</i> , in this place.
<i>Cum privilegio</i> , with privileges.	<i>In primis</i> , in the first place.
<i>Data</i> , things granted.	<i>In terrorem</i> , as a warning.
<i>De facto</i> , from the fact, in reality.	<i>In propria persona</i> , in his own person.
<i>De jure</i> , from the law, justly.	<i>In statu quo</i> , in the former state.
<i>Dei gratia</i> , by the grace or favor of God.	<i>Inst.</i> , for instant, the present.
<i>Deo volente</i> , God willing (D. V.)	<i>Ipsæ dixit</i> , on his sole assertion.
<i>Desunt cetera</i> , the rest are wanting.	<i>Ipsa facto</i> , by the fact itself.
<i>Desideratum</i> , something desirable, a thing wanted.	<i>Ipsa jure</i> , by the law itself.
<i>Dramatis personæ</i> , characters represented.	<i>Item</i> , also, article.
<i>Durante vita</i> during life.	<i>Jure divino</i> , by divine right.
	<i>Jure humano</i> , by human law.
	<i>Jus gentium</i> , the law of nations.
	<i>Locum tenens</i> , deputy, substitute.
	<i>Labor omnia vincit</i> , labor overcomes everything.
	<i>Licentia ratum</i> , a poetical license.
	<i>Linguae lapsus</i> , a slip of the tongue.
	<i>Magna charta</i> , the great charter, the basis of our laws and liberties.
	<i>Memento mori</i> , remember death.
	<i>Memorabilia</i> , matters deserving of record.
	<i>Memorandum</i> , a thing to be remembered.
	<i>Meum et tuum</i> , mine and thine.

<i>Multum in parvo</i> , much in little, a great deal in a few words.	<i>Sine die</i> , without specifying any particular day.
<i>Mutatis mutandis</i> , the necessary changes being made.	<i>Sine qua non</i> , and indispensable prerequisite or condition.
<i>Mutato nomine</i> , the name being changed.	<i>Statu quo</i> , the state in which it was
<i>Nemo me impune lacesset</i> , no one shall provoke me with impunity.	<i>Sub pœna</i> , under a penalty.
<i>Ne plus ultra</i> , no farther, nothing beyond.	<i>Sui generis</i> , of its own kind, <i>i. e.</i> singular.
<i>Nolens volens</i> , willing or unwilling.	<i>Supra</i> , above.
<i>Non compos mentis</i> , not of a sound mind.	<i>Summum bonum</i> , the chief good.
<i>Ne quid nimis</i> , too much of one thing is good for nothing.	<i>Tria juncta in uno</i> , three joined in one.
<i>Nisi dominus frustra</i> , unless the Lord be with us all efforts are in vain.	<i>Toties quoties</i> , as often as.
<i>Nem. con.</i> (for <i>nemine contra disente</i> ), none opposing.	<i>Una voce</i> , with one voice, unanimously.
<i>Nem. dis.</i> (for <i>nemine dissentiente</i> ), none disagreeing.	<i>Ultimus</i> , the last (contr. ult.)
<i>Omnibus</i> , for all, a public conveyance.	<i>Utile dulci</i> , the useful with the pleasant.
<i>Ore tenuis</i> , from the mouth.	<i>Verbatim</i> , word for word.
<i>O tempora, O mores</i> , O the times, O the manners.	<i>Versus</i> , against.
<i>Omnes</i> , all.	<i>Vade Mecum</i> , go with me; a book for being a constant companion.
<i>Onus</i> , burden.	<i>Vale</i> , farewell.
<i>Passim</i> , everywhere.	<i>Via</i> , by way of.
<i>Per se</i> , by itself, alone.	<i>Vice</i> , in the room of.
<i>Posse comitatus</i> , the power of the country.	<i>Vice versa</i> , the reverse.
<i>Prima facie</i> , at first view or at first sight.	<i>Vide</i> , see (contr. v.)
<i>Primum mobile</i> , the main spring.	<i>Vide ut supra</i> , see as above.
<i>Pro and con</i> , for and against.	<i>Vis poetica</i> , poetic genius.
<i>Pro bono publico</i> , for the good of the public.	<i>Viva voce</i> , orally, by the living voice
<i>Pro loco et tempore</i> , for the place and time.	<i>Vox populi</i> , the voice of the people.
<i>Pro re nata</i> , for a special business.	<i>Vulgo</i> , commonly.
<i>Pro rege, lege, et grege</i> , for the king, the constitution, and the people.	<i>Vultus est index animi</i> , the countenance is the index of the mind.
<i>Quo animo</i> , with what mind.	<i>Vivat regina</i> , long live the queen.
<i>Quo jure</i> , by what right.	<i>Vincet amor patriæ</i> , the love of our country is the predominant feeling
<i>Quoad</i> , as far as.	<i>Sua cuique voluptas</i> , every one has his own pleasures.
<i>Quondam</i> , formerly, former.	<i>Sic transit gloria mundi</i> , thus passes away the glory of the world.
<i>Res publica</i> , the commonwealth.	<i>Respice finem</i> , look to the end.
<i>Resurgam</i> , I shall rise again.	<i>Requiescat in pace</i> , may he rest in peace!
<i>Rex</i> , a king; <i>Regina</i> , a queen.	<i>Quid nunc</i> , what now? applied to news hunter.
<i>Senatus consultum</i> , a decree of senate, (S. C.)	<i>Quantum mutatus ab illo</i> , how changed from what he once was!
<i>Seriatim</i> , in regular order.	<i>Principiis obsta</i> , oppose the first appearance of evil.
	<i>Pœta nascitur, non fit</i> , nature, and not study, must form a poet.
	<i>Peccavi</i> , I have sinned.
	<i>O! si sic omnia</i> , O! that he had a ways done, or spoken thus.

<i>Noscitur a sociis</i> , he is known by his companions.	<i>Ignis fatuus</i> , the meteor, or electrical phenomenon called "will-o'-the-wisp."
<i>Non omnia possumus omnes</i> , we cannot all of us do every thing.	<i>Fiat justitia, ruat cælum</i> , let justice be done, though the heavens fall.
<i>Ne sutor ultra crepidam</i> , let not the shoemaker go beyond his last, or meddle with what he does not understand.	<i>De mortuis nil nisi bonum</i> , let nothing be said of the dead but what is favorable.
<i>Nemo mortalium omnibus hortis sapit</i> , no one is wise at all times.	<i>Domine, dirige</i> , O Lord, direct us!
<i>Medio tutissimus ibis</i> , good will act wise by steering a middle course.	<i>Fas est et ab hoste doceri</i> , it is allowable to derive instruction even from an enemy.

## ABBREVIATIONS.

A. B. or B. A. Artium Baccalaureus, bachelor of arts.	E. g. <i>Exempli gratia</i> , for example.
Adj. Adjective.	Eph. Ephesians.
Adv. Adverb.	Esq. Esquire.
Abp. Archbishop.	Etc. <i>Et cetera</i> , and so forth.
Acct. Account.	Ex. Exodus.
A. C. <i>Ante Christum</i> , before Christ.	Exr. Executor.
A. D. <i>Anno Domini</i> , year of our Lord.	Feb. February.
Adm. Administrator.	Fig. Figure.
Admx. Administratrix.	Fol. Folio.
A. M. <i>Ante meridiem</i> , before noon; or <i>anno mundi</i> , year of the world; or <i>artium magister</i> , master of arts.	Fr. French.
Anon. Anonymous.	F. R. S. Fellow of the Royal Society.
Apr. April.	Gal. Gallatians.
A. U. C. <i>Anno urbis conditæ</i> , the year of the building of the city (Rome.)	Gall. Gallon.
Aug. August.	Gen. Genesis; general.
Bl. Barrel.	Gent. Gentleman.
B. C. Before Christ.	Geo. George.
B. D. Bachelor of divinity.	Gov. Governor.
B. J. Benjamin.	Heb. Hebrews.
Bp. Bishop.	Hhd. Hogshead.
Capt. Captain.	H. M. His or Her Majesty.
Chas. Charles.	H. B. M. His or Her Britannic Majesty.
C. or cent. Hundred.	Hon. Honorable.
Chron. Chronicles.	Hund. Hundred.
Co. Company; county.	Ib, Ibid, or Ibidem. In the same place.
Col. Colonel.	Id, Idem. The same.
Coll. College.	I. e. <i>Id est</i> , that is.
Cor. Corinthians.	Incog. Incognito, unknown.
Cr. Credit, or creditor.	Inst. Instant, present, of this month.
Cwt. Hundred weight.	Isa. Isaiah.
D. (de.) <i>Denarius</i> , penny.	Jan. January.
D. D. Doctor of divinity.	Jas. James.
Dec. December.	Josh. Joshua.
Deg. Degree.	Jun. or Jr. Junior.
Dep. Deputy.	Kt. Knight.
Deut. Deuteronomy.	Lam. Lamentations.
Do. or ditto. The same.	Lat. Latitude.
Doz. Dozen.	Lev. Leviticus.
Doct. Doctor.	Lieut. Lieutenant.
Dwt. Pennyweight.	LL. B. <i>Legum Baccalaureus</i> , Bachelor of Laws.
E. East.	LL. D. <i>Legum Doctor</i> , Doctor of Laws.
Ecol. Ecclesiastes.	Long. Longitude.
Ed. Editor.	L. S. <i>Logus Sigilli</i> , the place of the seal.
	M. Mille, a thousand.
	M. A. Master of Arts.
	Maj. Major.

Mar. March.	Q. E. D. <i>Quod erat demonstrandum</i>
Matt. Matthew.	which was to be demonstrated.
M. B. <i>Medicinæ Baccalaureus</i> , Bachelor	Q. V. <i>Quad vide</i> , which see.
of Medicine.	Qr. Quarter.
M. D. <i>Medicinæ Doctor</i> , Doctor of Medi-	Qt. <i>Quart.</i>
cine.	Rev. Reverend; Revelation.
Messrs. Messieurs.	R. N. Royal navy.
M. P. Member of Parliament.	Robt. Robert.
Mr. Mister.	Rt. Right honorable.
Mrs. Mistress.	S. South.
M. S. Manuscript.	Sec. Secretary.
N. North.	S. E. Southeast.
N. B. <i>Nota Bene</i> , notice well.	Sen. Senior.
N. E. Northeast.	Sept. September.
Nem. Con. <i>Nemine Contradicente</i> , no one	Sq. Square.
opposing.	St. Saint; Street.
No. Number.	S. T. D. <i>Sanctæ theologiæ doctor</i> , doct-
Nov. November.	of theology or divinity.
N. S. New style.	S. W. Southwest.
N. T. New Testament.	Thess. Thessalonians.
Num. Numbers.	Thos. Thomas.
N. W. Northwest.	Tr. Translator; Treasurer.
Obt. Obedient.	Ult. <i>Ultimo</i> .
Oct. October.	U. S. United States.
O. S. Old style.	V or Vid. <i>Vide</i> , see.
Oxon. <i>Oxonia</i> , Oxford.	Viz. <i>Videlicet</i> , to wit, namely.
Per cent. <i>Per centum</i> , by the hundred.	Vol. Volume.
Pet. Peter.	Vols. Volumes.
Pl. Plural.	Vs. <i>Versus</i> against.
P. M. <i>Post Meridiem</i> , after noon.	W. West.
P. M. Post Master.	W. I. West Indies.
P. O. Post Office.	Wk. Week.
Prob. Problem.	Wm. William.
Prof. Professor.	Yd. Yard.
Prop. Proposition.	Yds. Yards.
P. S. <i>Post Scriptum</i> , post script.	4to. Quarto.
Ps. Psalms.	8vo. Octavo.
Q. or Qu. Question.	12mo. Duodecimo.
	18mo. Octodecimo.













